

• REVIEW •
• OF THE •
• NEW YORK MUSICAL SEASON •

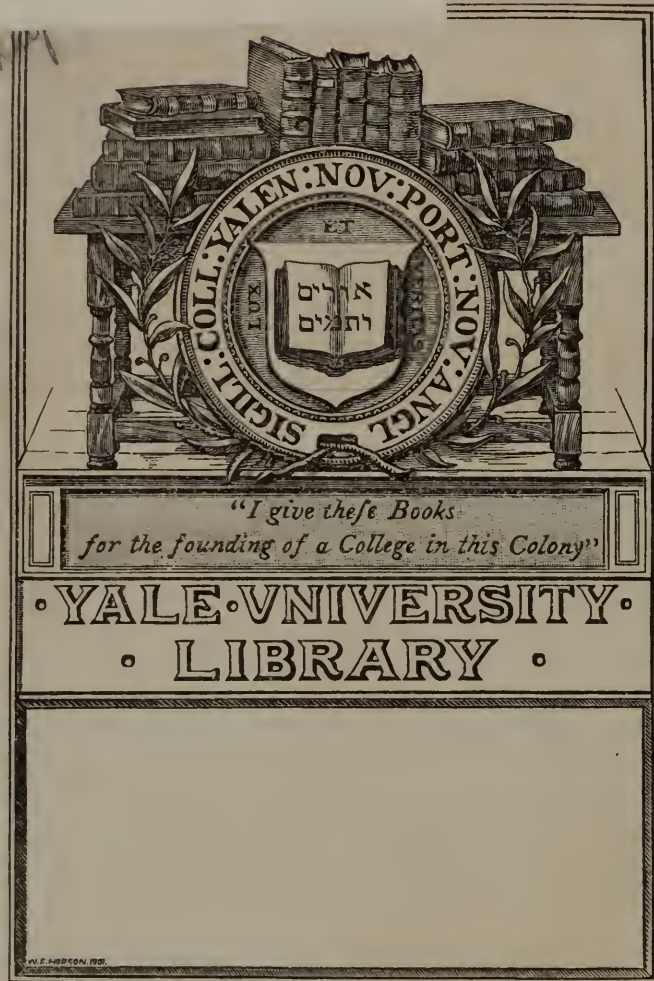
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• H. E. KREHBIEL •

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REVIEW

OF THE

NEW YORK MUSICAL SEASON

1888-1889

CONTAINING PROGRAMMES OF NOTEWORTHY OCCURRENCES, WITH
NUMEROUS CRITICISMS, AND IN

AN APPENDIX

A SURVEY OF CHORAL WORK IN AMERICA

BY

H. E. KREHBIEL



NEW YORK & LONDON
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1889

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TO
MR. EDMUND C. STANTON,
Director of the Metropolitan Opera House.
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EDITOR'S NOTE.

ACCURACY in the record has been my chief concern in the compilation of the programmes contained in this REVIEW. The critical remarks on the novelties brought forward in the season are, as a rule, extracted from my contributions to the New York "Tribune" newspaper, of whose editorial staff I have the honor and pleasure of being a member. There is, however, considerable matter in the Retrospect which is here printed for the first time.

The plan of the book is like that of its three predecessors, save that it has been extended to include, in an Appendix, a general survey of the activities of American Choral Societies during the period covered by the local record.

When performances of novelties are credited to the Concerts of the New York Philharmonic Society, Brooklyn Philharmonic Society, Symphony Society, or Oratorio Society, it should be borne in mind that the compositions were, in reality, first heard at the public rehearsals for these concerts, held, in each case, on the afternoon of the preceding day.

For valuable help in the compilation of programmes I am indebted to Mr. Charles F. Tretbar and Mr. J. H. Alpuente.

H. E. KREHBIEL.

New York, May 25, 1889.

REVIEW OF THE NEW YORK MUSICAL SEASON

1888-1889

OCTOBER

Sunday, Sixth.

ARION HALL. Gustav Schmidt's operetta, "Alibi," performed by the Männergesangverein Arion. Conductor, Frank Van der Stucken.

"Alibi" is a bright little musical comedy, full of the kind of sentiment in book and score that goes straight to the German heart. Its heroes are three students from the university of Jena who, being caught in an old-fashioned "town and gown" fight, are locked up by a village magistrate in his own house for want of a better prison. They escape from their jail at night and seek at once to satisfy their taste for adventure, and punish a grouty guardian, who had opposed the marriage of his ward to one of their number (the first tenor, of course,) by disturbing his sleep with a satirical song sung under his window, and then persuading the village watchman to carry the outraged old man to a lunatic asylum. This feat accomplished, they return to the scene of their first adventure, re-enter their prison, and next day prove an *alibi*

October.]

THE MUSICAL SEASON 1888-1889.

by means of the testimony of the magistrate who had incarcerated them the night before, and found them snug enough in their prison in the morning. The three are accompanied in all their pranks by a seedy old servant, whose mind is engrossed in turn by memories of an ancient sentimental attachment, a modern harmonicon, and the boots and clothes of his merry masters. He furnishes the low comedy element in the play and the second bass of the quartet, for it will readily be imagined that no German operetta with students for its heroes would be thought complete without more or less of part-song singing. The music of "Alibi" is spirited and graceful and flavored with the essence of German university songs.

The opera was repeated on the following Saturday for the benefit of a charity.

Wednesday, Seventeenth.

CASINO. First performance of "The Yeomen of the Guard, or The Merryman and His Maid;" comic opera in two acts; words by W. S. Gilbert, music by Arthur Sullivan. Cast: *Sir Richard Cholmondeley*, George Broderick; *Colonel Fairfax*, Henry Hallam; *Sergeant Meryll*, George Olmi; *Leonard Meryll*, Charles Renwick; *Jack Point*, J. H. Ryley; *Wilfred Shadbolt*, Frederick Solomon; *Elsie Maynard*, Bertha Ricci; *Phoebe Meryll*, Sylvia Gerrish; *Dame Carruthers*, Isabelle Urquhart; *Kate*, Marie Glover. Conductor, Jesse Williams.

There were doubtless many who heard Gilbert and Sullivan's latest operetta on this occasion, who shared with me the hope that familiarity would disclose greater merits in "The Yeomen of the Guard" than could be discovered at its first American representation. The thought is grievous that these happily mated collaborators may have gone into a decay. In spite of the fact that in their province they have been mere merry-makers, the English-speaking world can ill afford to lose them. A good laugh is a good thing, and now that the liking for musical comedy has taken so powerful a hold upon the public there is a greater need than ever for operettas which entertain the mind, delight the senses, and

refresh the body without violating decency or outraging healthful taste. It is necessary that the demonstration be made again that even farcical comedy can be made diverting without calling on the actors to resort to coarse buffoonery. In the presence of Gilbert's effervescent intellectuality we can forgive his cynicism, and in the hearing of Sullivan's music we can always retain our respect for him, though we wish he had a more fecund fancy and a more varied style. The good qualities of both are present in a measure in the new operetta, but are scarcely obvious enough to meet the demands which they have taught us to make of each new work from their pens; and so it must regretfully be recorded that "Pinafore," "Patience," and "The Mikado" have not a worthy successor in "The Yeomen of the Guard." Least of all can the new work be consorted with "Princess Ida," for its greatest weakness is found right where the greatest charm of the "respectful perversion" of Tennyson's poem lay, namely, in the book. In its literary quality "Princess Ida" was distinctly above any one of its congeners, and its failure was best explained on the ground of a want of appreciation on the part of a public that had come to look for broad farce where it should have gone for refined comicality. "Princess Ida" seemed to point in the direction in which Messrs. Gilbert and Sullivan might have developed the unique style of operetta which is their invention. With all its paradox and logic gone mad, with all its burlesque of old-time chivalry and the severity of its satire on so-called "woman's rights," there was in it a delicacy of treatment, an affectionate touch, so far as the central character was concerned, that brought the whole play pretty near the standard of true comedy.

Unless we are willing to give our admiration to evidences of mere mechanical skill, Gilbert loses in charm for us so soon as he abandons the element which, whether found in book or score, must be called Gilbertian. The essence of this element is paradox, its exemplification is farcical. The beauty of it is that it is farce which appeals with diverting force to a high faculty of wit instead of merely a low sense of humor. A score of examples will occur to any one who can recall the scenes and sentiments of the operettas which preceded "The Yeomen." It was Mr. Gilbert who disclosed to Sir Arthur Sullivan how music might be made humorous. The

composer needed only to set the lines in the spirit in which they seemed to appeal to the stage-folk, and the thing was done; we had the paradox of the book accentuated by another in the score, or, as Mr. Gilbert's clown says in the new operetta, herein was "contradiction contradicted," "the very marriage of *pro* with *con*." Then there was the other paradox between the situation and the sentiment, as when the pirate king held a pistol to Frederick's head and begged for mercy, or the pirate chorus entered at dead of night, singing "With cat-like tread" at the top of their voices. Such elements are essentially farcical, but there seemed a possibility (though the necessity was not so apparent) of developing them into factors of real comedy; and this, we had hoped, would be the course Mr. Gilbert would follow. The retention of the element in refined comedy, however, was conditioned upon the true purpose of comedy being kept in mind. When Mr. Gilbert has no political or social folly to chastise, he smiles in vain. "Ruddygore" proved this; yet there was more satire in "Ruddygore" ten times over than there is in "The Yeomen of the Guard." The change which Mr. Gilbert has made from farce to comedy is an unfortunate one for him and us, because his farce was of a high type, while his comedy is of no type at all. There are two things against which it might be argued the satire in the new operetta is directed. The first is the fundamental passion of the story, for it is a singular fact that Mr. Gilbert's presentation of the love story fails to arouse a suspicion of sincerity, and consequently does not excite the slightest sympathy. The one personage whose actions are prompted throughout by love, and who enlists our sympathies at the outset and holds them till the climax is reached, is *Phoebe*; yet she is summarily paired off with the ill-visaged jailer in the *dénouement*, while the hero, *Fairfax*, who knows her love and owes his life to it, goes off with another woman and the lightest heart imaginable. We imagine that it was his inability to construct a good comedy and not his desire to satirize the universal passion that led Mr. Gilbert into this blunder. If the satire was directed against the fool of Shakespearean tragedy, it is a manifestly absurd proceeding; for to the world of to-day the stage fool can only be a vehicle, not an object of satire. He lacks contemporaneous human interest. Besides, there is no satire in the treatment of the fool who

seems to have been introduced to play exactly the same part that he does in Shakespeare. The fact is, there is no sincerity in the play, and its incongruities have just the opposite effect to what they would have had in a book written on the old lines—say a book designed to parody “Don Cæsar de Bazan,” instead of one making use of its underlying dramatic idea. The book, moreover, is labored, and though Mr. Gilbert’s skill in the manipulation of rhymes, rhythms, and alliterations has enabled him to construct “singable” lyrics, there is in no part of the piece so spontaneous a flow as distinguished the Gilbertian books prior to “Ruddygore.”

The fact that much of the effect of Sullivan’s music heretofore has been due to the felicitous flow of the text may be taken as an explanation why disappointment must be felt, also, in the score. The English spirit of the older scores is preserved, and once or twice has happy exemplification, as in the first chorus of the warders (where, too, in compliance with one of Sir Arthur’s old formularies, the melody is blended with that of the women’s song, constructed to be used as a counterpoint), and in the unaccompanied part-song :

Strange adventure ! Maiden wedded
To a groom she’s never seen !

But most of the good music occurs in the humorous scenes, where Gilbert approaches his old self. I make exceptions in favor of *Phoebe’s* first song, *Elsie’s* recitative and ballad: “’Tis done ! I am a bride !” the cleverly built-up *finale* of the first act, and especially the funeral music with accompaniment of a tolling bell, which ushers in that *finale* and greatly heightens the gloom of the picture of preparations for an execution on Tower Green. On the whole, the score shows a decadence in melodic invention which Sir Arthur vainly tries to hide by an increased use of recondite effects of treatment and orchestration. One melody will linger pleasantly in the memory ; it is that of the entrance duet of *Elsie* and *Jack Point*, “the singing farce of the Merryman and his Maid,” in which Mr. Gilbert, too, has supplied the operetta with its prettiest moment. The song is made on the cumulative plan of “The House that Jack Built,” as witness its last stanza :

October.]

THE MUSICAL SEASON 1888-1889.

Elsie.

I have a song to sing, O !

Point.

Sing me your song, O !

Elsie.

It is sung with a sigh
And a tear in the eye,

For it tells of a righted wrong, O !

It's a song of a mermaid once so gay,
Who turned on her heel and tripped away
From the peacock popinjay, bravely born,
Who turned up his noble nose with scorn
At the humble heart that he did not prize :
She begged on her knees, with downcast eyes,
For the love of the merryman, moping mum,
Whose soul was sad and whose glance was glum,
Who sipped no sup, and who craved no crumb,
As he sighed for the love of a ladye !

Both.

Heighdy ! heighdy !

Misery me, lackadaydee !

His pains were o'er, and he sighed no more,
For he lived in the love of a ladye.

This is worth all of Mr. Gilbert's efforts to utilize archaic forms of verse and prose, and its setting in musette style with its drone of two chords is exquisitely dainty. The melodramatic music which accompanies *Jack Point's* first exercise of his profession, just before the duet, is another evidence of Sir Arthur's effort to make good the deficiencies of the book; and many will think a wasted effort.

Compared with its predecessors in Gilbert and Sullivan's list the operetta was not successful, and was withdrawn on January 19th to make room for a revival of "Nadgy."

CHICKERING HALL. 3:30 p. m. First Classical Afternoon Concert of Frank Van der Stucken. Symphony in D major, Bach; Recitative and Air, "Sweet Bird," Handel (Miss Adeline

Hibbard, flute obbligato, Mr. Wehner); Concerto for Violin, E-flat major, Mozart (Michael Banner); Songs: "Marguerite at the Spinning Wheel," "To the Lyre," and "Morning Serenade," Schubert (Miss Marie Groebl); Concerto for Pianoforte, D minor, Bach (Richard Hoffman); Suite (pieces from "Iphigenie en Aulide," "Armide," and "Orphée"), Gluck. Conductor, Frank Van der Stucken.

Saturday, Twentieth.

SOUTH CHURCH. 4 p. m. Gerrit Smith's sixty-fifth organ recital. Toccata and Fugue, D minor (Novello edition, Book VI), Bach; Andante (Prelude) in G, Walter Macfarren; Fantaisie in E (twelve pieces, No. 7), Th. Dubois; "Liebeslied," in B-flat, Ernst Jonas; Communion and Interlude, op. 19, Nos. 4 and 5, Alexander Guilmant; Capriccio (alla sonate), op. 230, P. Fumagalli.

Saturday, Twenty-seventh.

SOUTH CHURCH. 4 p. m. Gerrit Smith's sixty-sixth organ recital. Toccata, D minor, J. Speth; two Preludes, E and A minor, Ed. Lemaigre; Menuetto, B-flat (Book IX), Filippo Capocci; Andante Religioso, G major, Francesco Sangalli; Sonata, E minor, Oscar Wagner; Offertoire, D-flat, Th. Salomé; Postlude in D, B. Luard Selby.

Wednesday, Thirty-first.

CHICKERING HALL. 3:30 p. m. Second Classical Afternoon Concert of Frank Van der Stucken. Overture, "Lodoïska," Cherubini; Air from "Der Freischütz," Weber (Mrs. Herbert-Förster); Concerto for Pianoforte No. 5, E-flat, Beethoven (Mrs. Asher-Lucas, her first public performance in New York); Songs: "Widmung" and "Frühlingsnacht," Schumann (Mrs. Herbert-Förster); Symphony in C ("Jupiter"), Mozart. Conductor, Frank Van der Stucken.

NOVEMBER

Friday, Second.

CALVARY CHURCH. 3:30 p. m. First organ recital by Arthur E. Crook. Overture, "Athalia," Handel; Allegretto Grazioso in D, Tours; Fantasia in F, Best; Sonata No. 5, in D, Mendelssohn; Adagio (from a pianoforte sonata), Clementi; Offertoire in G, Wély.

METROPOLITAN OPERA HOUSE. First concert, eleventh season, of the Symphony Society. Concerto Grosso No. 1, in F, Bach; Symphony in G, Haydn; Overture and Finale of Act II, "Die Entführung aus dem Serail," Mozart (singers: Mrs. Theodore Toedt, Miss Sophie Traubmann, Theodore Toedt, and Albert Mittelhauser); Symphony No. III, E-flat, op. 55 ("Eroica"), Beethoven. Conductor, Walter J. Damrosch.

Thursday, Eighth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and thirty-first organ recital (first of the present season). Prelude in C, J. C. Kittel; Fugue in F, W. F. Bach; Adagio in F, from a trio, Beethoven (arranged by Best); Organ Symphony No. 1, C minor, H. Matthison-Hansen; Offertoire, D-flat, op. 8, Th. Salomé; Menuetto, B-flat, Capocci; Concert Piece, C minor, No. 1, L. Thiele.

CALVARY CHURCH. 3:30 p. m. Arthur E. Crook's second organ recital. Triumphal March (from "Naaman"), Costa; Andante in D, Silas; Adagio from the "Scotch" symphony, Mendelssohn; Postlude in B-flat, West; Berceuse and Romance sans Paroles, Gounod; Fantasia in C, Tours.

Saturday, Tenth.

STEINWAY HALL. First of Anton Seidl's Grand Orchestral Concerts. Symphony No. 6, F major ("Pastorale"), Beethoven; "Wanderer" Fantasia, for pianoforte and orchestra, Schubert-Liszt (Conrad Ansorge); Entr'acte from "The Three Pintos," Weber-Mahler; Concerto for Violin, E minor, Mendelssohn (Fritz Kreisler, his first appearance in New York); Legend, "The Bird Sermon of St. Francis of Assisi," Liszt (for orchestra by Felix Mottl); Norwegian Rhapsody, Edouard Lalo. Conductor, Anton Seidl.

The two orchestral novelties in the list were disappointments. Of Felix Mottl's orchestral transcription of that fantastic dalliance with musical tones supposed to depict a familiar scene in the life of St. Francis, nothing need be said more than that it served admirably to show how brilliant a writer for instruments the young conductor at Carlsruhe is. As for the between-acts music which Herr Mahler constructed out of materials left by Weber for the unfinished comic opera, "Die drei Pintos," a proper reverence for the great Dresden master would have credited it to the musical architect rather than to the composer of "Euryanthe." The melodies are said to be Weber's, but no judicious admirer of that master will ever imagine that he would have put them together in the style exhibited in this *entr'acte*, to say nothing of the extremely modern instrumental dress that has been given to them.

Sunday, Eleventh.

ARION HALL. Concert of the Gesangverein Arion. "Scènes Napolitaines," Massenet; Hebrew Melodies, for men's voices and orchestra, Max Bruch; "Spanish Symphony," Lalo (solo violin, Carl Hild); Male Choruses: "Nun laube, Lindlein, laube," Hugo Juengst; "Liebeslied," Wilhelm Sturm; "Juheissa mein Dirndal," Edward Kremser; "Serbisches Liederspiel," Georg Henschel (singers: Emma May, Anna Lankow, Charles Kaiser, and Max Treumann; pianoforte, Leopold Winkler); "Altniederländische Gesänge," Kremser. Conductor, Frank Van der Stucken.

November.]

THE MUSICAL SEASON 1888-1889.

Tuesday, Thirteenth.

STEINWAY HALL. First concert in New York of Moriz Rosenthal, pianist, assisted by Fritz Kreisler and a grand orchestra, under the management of Mr. Edmund C. Stanton. Overture, "A Midsummer Night's Dream," Mendelssohn; Concerto No. 1, E-flat, Liszt; "Fantastic Procession," Moszkowski; Pianoforte Solos: Aria, from the Sonata in F-sharp minor, Schumann, "Si oiseau j'étais," Henselt, Nocturne, Barcarolle, Melodies, Polonaises, Chopin (the latter with added variations by Rosenthal); Fantaisie Caprice, for violin, Vieuxtemps; "Don Juan" Fantasia, Liszt; Rhapsodie Hongroise, No. 3, Liszt. Conductor, Anton Seidl.

An audience that crowded Steinway Hall (notwithstanding that the incubus known as the free list had been lifted) enjoyed an unwonted sensation on this occasion. Herr Rosenthal came to this country practically unheralded. His activities, since he began his career as a concert performer only a few years ago, had been confined almost entirely to Austria and Roumania. The musical capitals of Europe, Vienna excepted, are yet to hear him. The fact is cited not as bearing on his merits in any way, but simply to show that the extraordinary impression which he created on his first appearance in the American metropolis was a genuine one, and not the product of the kind of advertising which many short-sighted persons are in the habit of asserting is the condition precedent to success in this country. To New Yorkers there is nothing novel in brilliant pianoforte playing, but it can fairly be questioned whether an audience composed of experienced and discriminating music lovers in this city was ever before stirred to such a pitch of excitement. This does not mean that our people have never heard more artistic playing, but primarily that they have never been so amazed and bewildered. In Liszt's fantasia on themes from "Don Giovanni" Herr Rosenthal fairly intoxicated his listeners and carried their judgment and even their decorum captive by a most astounding display of technical skill. As he approached the climax of his technical feat a murmur of delighted surprise went through the hall; in another moment scores of people began swaying from

side to side; old concert-goers, who probably never thought that they could be so worked upon, nudged their neighbors and testified their astonishment in audible tones; some of the musicians in the back rows of the orchestra rose to their feet to catch sight of the player; and thus the enthusiasm grew until it broke down all barriers, and more than a score of measures before the conclusion of the music was reached the applause burst forth and overwhelmed the tones of the pianoforte. Herr Rosenthal's American reputation was made. It is that of a phenomenal master of the mechanical side of pianoforte playing. He has explored that province thoroughly, and there are no secrets in it for him. His playing of octaves is simply prodigious; his scales have the clearness and crispness of Joseffy's, but differ from these in that they are almost equally good when brought forth with thundering power or with that dainty flutter which has so often ravished our senses in Joseffy's playing. In pure quality of tone, in the sensuous charm of his music and the nice gradation of dynamic effects, his playing often leaves a sense of disappointment, but his command of tone-color is nevertheless surprisingly great, and enables him to produce dramatic effects of real potency. The fidelity with which, in the introductory matter of the fantasia (drawn from the supernatural music of the opera), the spirit of Mozart's orchestra was reflected is an instance in point; and this was a genuine musical effect, not a mere bit of sensationalism, like some of the sharp contrasts in the barcarolle by Chopin which he played earlier in the evening, though this piece was one of the most delightful features of the entertainment. He played music of a different order when he essayed the aria from Schumann's sonata in F-sharp minor and a Chopin nocturne, and though there was much that was charming in the lucidity of his exposition of these pieces, they lacked that magical touch of sympathy which warms the heart of a listener when they come from an instrument under the fingers of such a player as Rubinstein.

Wednesday, Fourteenth.

CHICKERING HALL. 3:30 p. m. Frank Van der Stucken's third
Classical Afternoon Concert. Overture, "Oberon," Weber;

November.]

THE MUSICAL SEASON 1888-1889.

Scene and Air from "Faust," "Die stille Nacht entweicht," Spohr (Miss Jennie Dutton); Concerto for Violin, Mendelssohn (Max Bendix); Songs: "Murmelndes Lüftchen" and "Am Ufer des Flusses Manzanares," Jensen (Miss Dutton); Hungarian Fantasia, Liszt (Alexander Lambert); Overture, "Leonore No. 3," Beethoven. Conductor, Frank Van der Stucken.

Thursday, Fifteenth.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and thirty second organ concert. Prelude and Fugue, C minor, Book II, No. 6, Bach; Andante, E-flat, from Violin Duo, op. 39, Spohr (arranged by Best); Sonata in D, B. Luard Selby; "Epithalame," op. 58, No. 2, Guilmant; Andante Religioso, in G, Sangalli; Pastorale in G, Silas; Overture, "Athalia," Handel.

METROPOLITAN OPERA HOUSE. First concert, sixteenth season, of the Oratorio Society. Mendelssohn's "Elijah." Solo singers: Mme. Fursch-Madi, Miss Anna L. Kelly, Miss Emily Winant, Miss Alice J. MacPherson, Theodore J. Toedt, Oscar Sanger, Emil Fischer, Ericcson Bushnell, and Master H. Fred Schmitt. Organist, Frank Sealy. Conductor, Walter J. Damrosch.

Friday, Sixteenth.

CALVARY CHURCH. 3:30 p. m. Arthur E. Crook's third organ recital. Fantasia with Chorale, Smart; "Magnus Dominus," Carmusci; Introduction, Air, and Variations, in A, Hesse; Offertoire in F minor, Batiste; Andantino in G, Arnoud; Jubilant March, Stainer.

STEINWAY HALL. First of two operatic concerts, by Italo Campanini, assisted by Clementina De Vere, Mlle. Fabbri, Miss Groebl, and Signori Bologna, De Stefani, Stehle, Finelli de Valletta, Carbone, and Ferrari.

Saturday, Seventeenth.

STEINWAY HALL. 2 p. m. Second concert of the Campanini company.

METROPOLITAN OPERA HOUSE. First concert, forty-seventh season, of the New York Philharmonic Society. Overture, "Iphigenia in Aulis," Gluck (with Wagner's ending); Symphony No. 2, in E-flat, op. 35, Carl Goldmark; Songs: "Am Meer" and "Der Doppelgänger," Schubert (orchestral accompaniment by Theodore Thomas; singer, Emil Fischer); Symphonic Variations, op. 78, Dvořák; Excerpts from "Die Walküre:" "Ride of the Valkyrior" and *Wotan's* farewell and the fire scene (*Wotan*, Emil Fischer). Conductor, Theodore Thomas.

The Philharmonic Society entered upon its forty-seventh season at the Metropolitan Opera House on this occasion, and signalized the fact by bringing forward two compositions which were new in our concert-rooms. They were the Symphony by Carl Goldmark, and the set of Symphonic Variations by Antonin Dvořák. These two composers are, thanks to Mr. Thomas and the management of our German opera, as well known in New York as they are anywhere outside of Vienna, and there has generally been little delay in giving a hearing here to their productions in the larger forms. The Symphonic Variations were announced by the Philharmonic Society last year on the strength of the publishers' or composer's promises, but the season came to an end before the music arrived and a symphony was played instead. In consequence they had their first American performance at the summer concerts of Mr. Thomas in Chicago. The Symphony was played for the first time I believe in Dresden in December, 1887; in April, 1888, Mr. Gericke incorporated it in one of the programmes of the Boston Symphony Society, and in October it was played by the Crystal Palace band at Sydenham under the direction of Mr. Manns. Mr. Thomas reserved its first New York performance for the Philharmonic Society.

Notwithstanding the superior dignity which attaches to the title of symphony, Herr Goldmark's work does not command such interest, or so well repay a hearing, as the Bohémian composer's Variations. The opening of the first movement is striking and puts high the key of expectation; but before the movement ends a mild feeling of disappointment intervenes. Nevertheless the whole of the first *Allegro* is a good specimen of symphonic writing, the form

being handled with grace and ease and the evidences of fruitless striving being few. The slow movement is distinctively inferior, both in thought and treatment, the commonplace character of the melodic material forcing itself upon the attention. The *Scherzo* is happy in design and idea, though it required such consummate skill as Mr. Dietz displayed to prevent the trumpet (euphemism for cornet) melody of the trio, with its characteristically Celtic spirit, from seeming trivial if not vulgar. The last movement is uninteresting and important. One of the strange things about the Symphony is the mixture of nationalities which it discloses. In the third and fourth movements Scotch peculiarities prevail, while in the second there is a strong admixture of that Hebraism which we are familiar with because of Herr Goldmark's opera "The Queen of Sheba." But Goldmark is not only an Oriental; he has lived long enough among the Austro-Hungarians to assimilate the Magyar spirit, and a strongly declamatory episode in his *Andante* smacks accordingly of one of Liszt's Hungarian rhapsodies.

As contrasted with the symphony the Symphonic Variations of Dvořák asserted themselves as the creation of a musician in whom are combined in an almost equal degree the capacity to originate interesting ideas and present them in a fascinating manner. The theme is not peculiarly striking, but it bears the mark of individuality, and after Dvořák has passed it again and again through the fires of his imagination, and each time presented it in lovelier colors than before, one listens for its recurrence in its simple form with intense interest to find whence came all the bright fancies with which the composer embellished it. There are twenty-seven variations outside of the *Finale* in which Dvořák gives an example of his skill in the use of learned forms. The variations grow in interest and value and, indeed, the composer has shown peculiar ingenuity in developing them so that the climax is reached at the end. Especially lovely is a variation in which the melody is treated as a cradle song, the solo voice being that of a muted horn, with exquisitely dainty effects in the flute part.

STEINWAY HALL. First Subscription Concert of Mr. Albert Lester King, Tenor. Trio, "Spring Song," W. W. Gilchrist (Miss Louise Sturges, Mr. King, and Dr. Carl E. Martin); Largo for

Violin, H. Vieuxtemps (Michael Banner); Prize Song from "Die Meistersinger," Wagner (Mr. King); Scene, "Ritorna Vincitor!" from "Aïda," Verdi (Miss Charlotte Walker); Air, "O tu Palermo" from "I Vespri Siciliani," Verdi (Dr. Martin); Songs: "Meine Liebe ist grün," Brahms, and "An Sylvia" and "Ungeduld," Schubert (Miss Sturges); Duo, "Pur ti riveggo," from "Aïda," Verdi (Miss Walker and Mr. King); Polonaise in D, for violin, Wieniawski (Mr. Banner); Trio from "Ernani," Verdi. Accompanist, Emilio Agramonte.

CHICKERING HALL. Edwin Klahre's first pianoforte recital. Sonata, op. 53, Beethoven; Nocturne, B-flat minor, and Ballade, A-flat major, Chopin; Études, op. 2, Nos. 1 and 2, Henselt; Barcarolle, G major, Rubinstein; "Wanderer" Fantasia, Schubert-Liszt; "Aufschwung" and "Warum?" Schumann; "Liebesträume," No. 1, "La Campanella" and Polonaise in E, No. 2, Liszt.

SOUTH CHURCH. 4 p. m. Gerrit Smith's sixty-seventh organ recital. A Fantasy, of three parts, Orlando Gibbons; Melodia, B-flat, and Offertorio in A, Capocci; "O Salutaris," L. Niedermayer (Miss Henriette Martin, soprano); Andante (from the Concerto for Pianoforte in G), Beethoven; Lento, from the Seventh Organ Symphony, Widor; "Ave Maria," Schubert (Miss Martin); Canzonetta, B-flat, Godard; Heroic March, F, op. 73, G. Goltermann.

Sunday, Eighteenth.

LIEDERKRANZ HALL. First concert of the season by the Deutscher Liederkranz. Overture, "Fidelio," Beethoven; Cantate, "Columbus," Dudley Buck (solo singers: Emil Fischer, Max Alvary, and Max Treumann); Scene and Air, "Ah perfido!" Beethoven (Mme. Fursch-Madi); Pianoforte Concerto, A minor, Schumann (S. B. Mills); "Winterstürme," from "Die Walküre," Wagner (Mr. Alvary); Male Chorus, "Dann ist's die rechte Zeit," Meyer-Helmund; Songs: "Der Wanderer," Schubert, and "Der schönste Engel," Graben-

November.] THE MUSICAL SEASON 1888-1889.

Hoffmann (Mr. Fischer); Chorus and Quintet from "Die Feen," Wagner (solo singers: Mme. Fursch-Madi, Miss Marie Maurer, Max Alvary, Max Treumann, and Emil Fischer); "Morgenlied," Raff. Conductor, Reinhold L. Herman.

The excerpt from Wagner's youthful opera was given for the first time in America at this concert.

Tuesday, Twentieth.

STEINWAY HALL. 2 p. m. First pianoforte recital of Moriz Rosenthal. Sonata, op. 39, Beethoven; *Airs Russes*, for violin, Wieniawski (Fritz Kreisler); *Carnaval*, op. 9, Schumann; *Nocturne*, E-flat, Chopin-Sarasate and *Moto Perpetuo*, Paganini (Fritz Kreisler); *Nocturne*, D-flat, *Waltz*, A-flat, Chopin; "Am Springbrunnen," Davidoff-Rosenthal, and *Rhapsodies Hongroises*, Liszt-Rosenthal.

METROPOLITAN OPERA HOUSE. Concert in aid of the Aguilar Free Library. Overture, "Tannhäuser," Wagner; "Wanderer" Fantasia, Schubert-Liszt (Conrad Ansorge); "Phæton," Saint-Saëns; Air from "Robert le Diable," Meyerbeer (Mrs. Herbert-Förster); Hungarian Rhapsody No. 3, Liszt; Air, "Durch die Wälder," Weber (Max Alvary); *Legende*, Wieniawski, and *Mazurka*, Zarzycki, for violin (Michael Banner); Ballet Music, "Le Cid," Massenet; Fantasia on themes from "Il Trovatore," for harp, John Cheshire (Mr. Cheshire); "Loin du Bal," Gillet; Hungarian Rhapsody No. 12, Liszt, and *Staccato Study*, Rubinstein (Mr. Ansorge); Excerpt from the first scene of "Das Rheingold," Wagner. Conductor, Anton Seidl.

Wednesday, Twenty-first.

STEINWAY HALL. 2 p. m. Rosenthal's second recital. Sonata, op. 57 ("Appassionata"), Beethoven; "Souvenir de Haydn," Leonard (Fritz Kreisler); "Spinning Song," Mendelssohn; *Bourrée*, A minor, Bach; *Nocturne*, G-flat, *Ballade*, A-flat, and

Chant Polonais, Chopin; Polonaise, Laub (Fritz Kreisler); "Hexameron," Chopin, Liszt, Thalberg, Herz, Czerny, and Pixis.

Thursday, Twenty-second.

TRINITY CHAPEL. Sixteenth annual festival of the choirs of Trinity parish; the programme designed to illustrate the development of Anglican music during a period of four hundred years. "Save, Lord, and Hear Us," Robert Fairfax, Musical Director (1488); "Rejoice in the Lord Alway," John Redford (1540); Praise the Lord, O my Soul," the Rev. Robert Creighton, D. D. (1680); "Praise the Lord, O Jerusalem," Jeremiah Clarke (1700); "Call to Remembrance," Jonathan Battishill (1778); "Thou Wilt Keep Him," S. S. Wesley, Mus. D. (1849); "A Day in Thy Courts," Sir George A. Macfarren, Mus. D. (1855); "If Ye Love Me," Sir Robert P. Stewart, Mus. D. (1860); "O Tarry Thou," Walter B. Gilbert, Mus. D. (1888). Director, Dr. Gilbert.

I

*Has the growth of ritualism in the Protestant Episcopal Church revived a mild form of the conviction preached by St. Bernard, that woman is an instrument of the devil? Is the ungracious Pauline doctrine, "Taceat mulier in ecclesia," recovering its old-time authority? Or is the movement which seems destined soon to put surpliced choirs into all the Episcopal churches in New York city merely the product of a predilection for a certain style of ecclesiastical service, which has justification and explanation at once in a discoverable tendency in modern music?

The questions are not easy of answer. It would be against the liberality of the age (setting aside an appeal to its gallantry) to urge either the first or second proposition, while assent to the third is tantamount to saying that we are experiencing a revival of a taste in church music which is two centuries old, and emphatically different from that exhibited in our opera-houses and concert-rooms. Moreover, it is obvious that such a revival, to be sincere, consistent, and

*This essay appeared in *Harper's Monthly Magazine* for June, 1888, and is republished by permission of Harper & Brothers.

intelligent, would have to go much beyond the simple exclusion of women from the choir; and there are no evidences of a disposition to take the longer step. We are restoring an old apparatus and employing it in a new fashion—putting new wine into old bottles. More than one-third of the vestries in New York city have committed the choral service to the care exclusively of boys and men, yet I am unable to name a single church or chapel in which the choral music is confined to compositions written for boys and men. Selections from the masses and oratorios of classical and modern composers are extensively used; and when choir-masters, following their tastes or paying tribute to tradition, make drafts on the music of the old English cathedral school, they only add to the perplexities of the problem. Very much of this music, more particularly that composed in the period of the Restoration, compels the employment of the male adult alto, whom I find it impossible to look upon except as a relic of a debased age, and from every point of view a musical monstrosity. Nor have I exhausted the complications of the case. Surpliced choirs are obviously the creations of ritualism, and to some extent serve to indicate its progress, yet in some of the establishments which intrench the High-Church party in New York, priests and choir-masters have set up a variant reading of St. Paul's maxim: they apply to women an inversion of the bachelor axiom concerning the proper conduct of children in company, and permit women to be heard, but not seen, in the chancel.

History has but little explicit information to give as to the genesis of surpliced choirs in New York. Trinity Church was the cradle of choral culture in New York, not only in its ecclesiastical phase but also its secular, and the beginnings of the movement are to be sought in its annals, notwithstanding that it had no surpliced choir until the year 1860, and that it was less an artistic and ecclesiastical than a social and political impulse which gave us the institution. When Trinity made the change, one church, at least—the chapel in Madison street—had already maintained a surpliced choir for some time; but as all roads lead to Rome, so all inquiries touching the cultivation of choral music in New York eventually discover Trinity Church as its fountain-head. In the early part of the eighteenth century Trinity Church was the most powerful agency at work in New York for the advancement of music. Indeed, until

it became a factor in the social and intellectual life of the city, church music seemed without hope. New England Puritanism, though the offspring of a spirit which tried to destroy every organ and choir-book in England, put a slighter barrier in the way of artistic music than the Calvinism brought here by the Dutch and Huguenot colonists. These people were not artistically minded, and Calvin's injunction that neither words nor notes of the Genevan Psalter should be altered, retained a restrictive power over their descendants for a long time. New York had to be anglicized before the love for an artistic church service could show itself.

It has been surmised that the first organ brought to the colonies stood in Trinity Church. Certain it is that the unbroken record of Trinity's organists runs back to 1741. Boys were used in the choir a full century before they were permitted to wear surplices and sit in the chancel, but, so far as I have been able to discover, this was only on special occasions, and the boys were those of the Charity School. An English school-master and music-teacher, William Tuckey, seems to have been exceedingly energetic in building up the service in the middle of the last century. Mr. Tuckey, according to his own description of himself, was "Professor of the Theory and Practice of Vocal Music, Vicar* chosen of the Cathedral Church of Bristol, and Clerk of the Parish of St. Mary's Port in said city." It was this gentleman who, in January, 1761, composed an anthem "On the Death of his late Sacred Majesty" George II., and sang the solo part at its performance in Trinity Church, while the charity boys provided the chorus. It is possible that the beginnings of a choral service were due to this same useful man, for in the issues of the *New York Gazette* of September 16 and 23, 1762, appeared a long advertisement informing the residents of New York that "William Tuckey has obligated himself to teach a sufficient number of persons to perform the 'Te Deum.' . . . Performers to pay nothing, . . . but it is expected that they will . . . be kind enough to join the choir on any particular occasion, especially at the opening of the new organ." Mr. Tuckey desired "all persons, from lads of ten years old," etc., "as well as all other persons of good repute that have good voices, . . . to be speedy in their application."

* Choral?

II

Ninety-eight years after Mr. Tuckey undertook to teach all comers to "perform" the "Te Deum," Trinity was yet without a vested choir. During the last two decades of this time an English cathedral musician, Dr. Edward Hodges, was organist. Early in this century it may be assumed that the patriotic feeling left by the war of the Revolution had something to do with creating a prejudice against the adoption of English customs; later, perhaps, the opposition to the Tractarian movement exerted a restrictive influence. Puseyism in England was a powerful quickener of the artistic elements in the Episcopal form of worship. Trinity has always been a little back of the skirmish line in the battle between High-Church and Low-Church, but that there was a strong feeling in the church favorable to the introduction of a surpliced choir is proved by the circumstance that the vestments were on hand before the vestry gave its consent to their use, and that the change was made within a short time after a really determined effort to achieve it. This event took place within two years after the English organist yielded up his position to an American.

Dr. Hodges's services in behalf of the music of Trinity Church are yet remembered with much gratitude. After nineteen years of zealous labor he returned, in 1858, to his native England, to recover from the effects of a second stroke of paralysis. In his absence Henry Stephen Cutler was invited to come from Boston and act as his substitute. Mr. Cutler had been in charge of a vested choir in the Church of the Advent in the New England capital, and the ritualistic party in Trinity found in him an enthusiastic and determined leader. While he was Dr. Hodges's substitute he could not effect a change, but in 1859, it being found that Dr. Hodges could not resume his duties, Mr. Cutler was appointed to succeed him. There were boys in the choir at this time, but none capable of singing the solos, and until such were secured Mr. Cutler continued the mixed quartet to whom Dr. Hodges had been wont to intrust his solo work. Not long afterward, however, he found two lads, one named Robjohn, who had recently come from England, and the other Henry Eyre Browne, and placed them respectively at the head of the Decani and Cantoris sides of the choir, which had been thus divided though it sat in the organ gallery at the east end of the

church. I mention the names of these two lads chiefly because the advantages of a choir-boy's education, which have so often been praised in England, had splendid illustration in both instances. Robjohn is now known as Caryl Florio, and he and his companion have made their mark as church musicians in the metropolis. When Mr. Cutler found them he dismissed all his women singers, and the first decisive step toward a surpliced choir was taken. The next step followed quickly. With the consent of the vestry, he moved his choir into the seats reserved for the scholars of the Sunday-School, between the congregation and the clergy, and when it was found that here they were much in the way, they were moved into the chancel rather than back to the gallery. A "pious member of the congregation" presented a set of choir vestments to the vestry, but the opposition to everything which savored of Romanism was still too strong to justify an attempt to put the boys into them, and they were stowed away.

This was the aspect of the case when Mr. Cutler found an unexpected but very powerful ally in the heir-apparent to the throne of Great Britain. In the fall of 1860 New York prepared to receive a visit from the Prince of Wales. He was to be in the city from the 11th to the 15th of October, and the 14th being Sunday, he accepted an invitation to attend divine service at Trinity Church. Mr. Cutler's opportunity had arrived. Without delay he and his associates in the cause laid before the church authorities a request for permission to use the idle vestments. Their argument was as simple as it was effective. They represented that the spectacle of a lot of boys in roundabouts and neck-gear of assorted styles and colors sitting in the chancel would be disturbing to the Prince's sense of propriety. Forthwith Mr. Cutler was instructed to put the boys in the new-fangled frocks for the edification of the Prince, and lest the wearers should mar the solemnity of the occasion by awkward movements in them (they were plain white robes reaching to the floor, with black ribbon ties for the neck—"very like a night-gown," said one of the choir, in relating the story, "and we were afraid we would stumble in them"), they were donned two or three Sundays before the Prince's visit, for rehearsal. Concerning this first vested service a few additional facts may not be deemed amiss. The choir numbered twenty-three voices, distributed as follows: ten soprani, four alti,

three tenori, and six bassi. The service was chanted save the "Te Deum" and "Benedictus," from a service by Mr. Cutler, in B-flat, and an anthem by Marcello, in which the solos were sung by Dr. Guilmette, a much admired bass singer of the period, and Master James Little, soprano. Concerning the latter, a programme of exercises furnished to the press reporters stated that he had "a voice of extraordinary power and splendor."

It had taken a long time to get the choir into vestments, but once in, it was not taken out. Surpliced choirs had come to stay in Trinity parish. The fashionable choirs in the other Episcopal churches at this time were mixed quartets. These cultivated a sentimental and secular style of music, largely consisting of arrangements for four voices of popular opera airs and ballads. Religious aspirations took wings with Abt's migratory swallows, and were lulled to rest with the languishing strains of Flotow's "Mezzanotte." Mr. Cutler's tastes were different. We have seen that an anthem by Marcello was chosen to edify the Prince of Wales, and the motets of Palestrina and Bach were not strangers to his programme. St. John's Chapel was promptly in the movement, and ever since 1876, when the present organist, Mr. George F. Le Jeune, was called to the post, the chapel in Varick street had contested supremacy with the parent church in the performance of the choral service. Meanwhile many of the churches that were unwilling to make the change, encouraged by the example of George William Warren in Brooklyn, and it may be also stimulated by the better part-writing in the original and adapted music which Joseph Mosenthal gave out, organized choruses of mixed voices to co-operate with the solo quartets. For a quarter of a century Mr. Mosenthal's popularity was a powerful check on the surplice movement, but it continued to wax steadily, if slowly, and only a few months ago it carried him out of Calvary Church, after twenty-seven years of eminent service, as it had cost him his post at St. John's twenty-eight years previous. Grace Church, whose walls echoed to the music of Malibran's voice Sunday after Sunday, sixty-two years ago, has adhered to its old traditions, and it seems as if the waves of fashion would continue to dash against it in vain. Mr. Cutler's pride in his choir, especially after he found a solo soprano in a lad named Richard Coker, who had a voice of phenomenal range, flexibility, and quality, led him to

utilize it in secular concerts, which circumstance is said to have caused the severance of his relations with Trinity Church in 1865. Less than two years later Mr. Arthur H. Messiter was appointed organist, and has occupied the post ever since.

III

If I were disposed to deny all merit to the boy choirs of New York I could easily win acceptance for my contention among musicians here and abroad, by pointing out the inadequacy of the facilities for securing and training singers in America. Even in England, where surpliced choirs have been an institution for centuries, their maintenance in a satisfactory state of efficiency is attended with so many difficulties that distinguished church musicians have advocated their abolition. No choir is so poor as a poor boy choir, and no choir so costly in money and care as a good boy choir. This is a truism which will receive the assent of every educated choir-master. If it were possible to introduce a system of selection, care, and training like that which obtains in the Chapel Royal and the chief cathedrals of England, there is no doubt that the choirs in the larger American churches might in time become potent agencies in the development of a national school of music, and justify the declaration of the late Sir George Macfarren, that "a cathedral choir is the best cradle for a musician our country affords." The most lustrous names in the history of English music have figured on the rolls of the "Children of the Chapel Royal," and though that venerable institution plays a less significant part now than it did during the reigns of Elizabeth and the Stuarts, yet Sir Arthur Sullivan is with us to testify to the value of the education which it still affords. The efficiency of the Chapel Royal and the cathedral choir, however, is purchased at a cost which not even so wealthy a corporation as Trinity is willing to assume. Now the "Children of the Chapel Royal" live with their "Master of Songe" in a private house in St. George's Square, Pimlico, but originally they were boarded and lodged at the Royal Palace, and, say the old records, the eight had amongst them daily "two loaves, one messe of greate meate, and ij gallones of ale," besides fourpence horse hire when on a journey with the King's Chapel. They were also allowed a servant to "trusse and

beare their harnesse and lyverey in Courte.” Nor did the royal care cease with their usefulness as singers, for it was provided that, on the breaking of their voices, then, “yf they will assente, the King assynethe them to a College of Oxford or Cambridge of his foundacione, there to be at fynding and studye both suffytyently tylle the King may otherwise advaunce them.” At present there is comparatively little difference between the treatment which the “Children of the Chapel Royal” and the boys of the cathedral receive. The former live with their master, and are sent to the Church Middle Class school at Vauxhall for an education, while the boys of Westminster Abbey and St. Paul’s, for instance, live in the choir-houses, and are educated by resident school-masters. In each case musical instruction is imparted daily by the organist or his assistant, and the lessons, lasting an hour and a half, embrace the principles of harmony and composition, as well as scale practice, sight reading, exercises in agility, etc. Westminster Abbey supports twenty boys, twelve of them full choristers and eight probationers. St. Paul’s choir-house, in Doctor’s Commons, domiciles no less than forty of the tuneful youngsters, all of whom receive education and “keep” in return for their services. Dr. Bridge, of Westminster Abbey, and Dr. Stainer, of St. Paul’s, are both grown-up choir-boys.

Of the New York churches, none supports choir schools of the English kind. Trinity comes the nearest to it, but its care over the boys ceases with the musical instruction and the appointment of one of the assistant ministers to look after their religious welfare. The boys are paid for their services, as they are in all the other churches, and discipline is enforced by means of trifling fines; they are obtained chiefly from the public schools, and the number of them who are sons of communicants of the Episcopal Church is so small as to be scarcely worth mentioning. This marks another great difference between the boy choirs of the United States and England. In the latter country most of the boys come from well-to-do and refined families. Indeed, in some cathedrals and churches gentleness of birth and breeding is considered so essential a qualification for the post that a class line is drawn, and no boys admitted to the choir save the sons of professional men. To shut out artisans’ or tradesmen’s sons here would make the

organization of a choir impossible, and the English choir-masters in New York profess a hearty admiration for the democratic character of the choirs, looking upon the unsubdued energy of the rough-and-ready American public-school boy as a quality of excellent utility worth the extra expenditure of patience and care called for in the choir-room. Goody-goody boys are not prized as a rule, the prevalent feeling among choir-masters being that a "little devil in the boys is desirable," as one of them has expressed it. Choir-room discipline insures decorous behavior in church, and the outward transformation accomplished by a surplice does the rest. In ancient times it was customary to receive singers into their office with a solemn ceremonial, they standing toward the church in the relation of "clerks in minor orders," but this has been lost sight of by all except very High-Church people. In Grace Church, Chicago, which has, I believe, the largest surpliced choir in America, the organist, Mr. Henry B. Roney, makes the boys sign a pledge promising to be punctual and regular in attendance, abstain from the use of tobacco, intoxicating liquors, improper and profane language, to be gentlemanly, and reverence the house of God.

The difficulty in finding boys with really good voices is very great, and choir-masters are kept on a sharp lookout for them. Mr. J. Remington Fairlamb, of St. Ignatius, is choir-master as well of a church in Orange, New Jersey, where he has a choir of forty voices. He is an enthusiast on the subject, being willing at any time to run down any boy who exhibits "a good whistle" in the street; a melodious whistle is indicative of musical talents, he thinks. Mr. Fairlamb is, however, more fortunate than his colleagues in having a complete trio of voices in his own family. Mr. Frank Treat Southwick is of the opinion that "in no town of less than 50,000 people, with the present condition of culture, can a male choir be rendered anything better than an ordinary makeshift." The experience of choir-masters would seem to indicate that, as applied to New York, one choir to 100,000 inhabitants would be a likelier proportion. It is partly due to Trinity's location, perhaps, that Mr. Messiter is obliged for his choir to depend almost wholly on Jersey City and Brooklyn. His best boys come from the former city—a fact which the tonic sol-faists may set down to the credit

of their system, which is used in the public schools across North River. German boys are much sought after—a circumstance which is, of course, explained by the significant part which music plays in the family life of the children of the fatherland. There are few solo boys in New York, or the country for that matter, whose reputation extends beyond the churches in which they are employed. The foremost boy of the few is Harry Brandon, of the Church of the Holy Spirit. He was born in England, but reared in this country, and got his musical training from his mother, an accomplished amateur. Master Brandon comes as near as any boy that I have ever heard to proving Caryl Florio's assertion that "there is no top to a boy's voice." He can soar into realms where few living *prime donne* can follow him, and his voice is naturally so flexible that he sings the most florid music without difficulty. He has passed, by several years, the period at which, as a rule, the change takes place in a boy's voice.

The regular choir of Trinity Church contains twenty boys, and is recruited from an elementary class which varies in size from six to fifteen. For training purposes the choir is divided into three classes, namely, senior trebles, junior trebles, and altos. Each of these classes meets once a week, for separate instruction, at No. 90 Trinity Place. On the fourth study day the trebles are brought together, and on the fifth day the choir has a full rehearsal with the chancel organ in the church. The parish schools supported by Trinity Church have been of no service so far as the development of choristers is concerned, but it is hoped, if the cathedral project is carried out, that the old (endowed) Trinity School may be transformed into a choir school of the English type. To St. John's Chapel Mr. Le Jeune has directed a great deal of attention, more particularly through the choral festivals which for six years past have taken place monthly from October to June. At these festivals whole oratorios have been given with organ accompaniment, the vested choir singing all the choruses.

The vast amount of work which Mr. Le Jeune has accomplished with two and three rehearsals a week will be made obvious by a glance at the following list of works which have been sung at the festivals: "The Creation," "Elijah," "St. Paul," "The Prodigal Son" (Sullivan), "The Holy City" (Gaul), "Lauda Sion,"

“Abraham” (Molique), “The Last Judgment,” “Jubilee Cantata” (Weber), “Gallia” (Gounod), “Ruth” (Gaul), and a number of lesser compositions. Mr. Le Jeune holds his rehearsals in a cramped choir-room scarcely large enough to hold the desks of the singers, placed to the right and left of a grand pianoforte, at which he sits while training the boys. His method differs from that of the majority of the choir-masters in the city in that he does not permit the use of the chest tones at all by the boys. This is not because he believes that the chest tones of boys cannot be used effectively, but because he holds that it is impossible to bridge over the break between the registers in the three or four hours’ study a week which the appropriation for choir purposes enables him to have. Mr. Edwards, of Christ Church, and Mr. Messiter, hold decidedly to the opposite opinion; and on this vexed question there are, of course, about as many diverse views as there are choir-masters. As a rule, the practice is to train the head voice downward, and to prohibit the use of chest tones above G on the second line of the treble staff, or the semitone below it. Those who, like Arthur E. Crook, of Calvary, split up the voice into more than two registers, believe also in cultivating the medium tones, on the ground that while sweetness and purity of tone are gained by developing the head tones downward, the singing of the choir trained on this plan will lack brilliancy and vim.

While mezzo-soprano voices are common enough among singing boys, a real alto is extremely scarce, and this fact is urged, in addition to a necessity caused by the character of some of the old English cathedral music, as a reason for the continued employment of the adult male alto, or of a falsetto-singing barytone into which the adult male alto, once common in England, has degenerated. Two explanations have been offered for the introduction of the adult alto into the cathedral choirs of England. The music shows that the voice came in soon after the restoration of Charles II., the bent of whose taste in church music can be read in the fact that he sent the precocious boy Pelham Humphreys to Lully to study the French style of composition, and that the compositions of Humphreys and his contemporaries, in their frequent trios for alto, tenor, bass, employ a voice in the first part

which does not exist in a boy's larynx. The argument seems obvious that the parts were written to humor a taste of the King's cultivated during his exile on the Continent. The other theory is that the employment of men to sing the alto part was caused by the abandonment of choir-boy training during the Protectorate. But this does not seem to me to meet the case, inasmuch as the same reason would have called for the use of adult male sopranos. Soprano falsettists were once common enough in France, and especially in Spain, from which country the Papal Chapel used to draw its most admired singers. I cannot bring myself to believe that the retention of a few old services is worth the pain which the singing of the few adult male alti in New York causes to a sensitive ear. It is true that alto boys cannot be made effective when choir-masters prohibit the use of the chest register; but the spirit of the movement which brought in vested choirs is quite elastic, and there seems to be no reason why female voices should not be used, in this part at least, or why, in fact, we should not have vested female choirs. The ritualists in the churches of St. Mary the Virgin and St. Ignatius, as I intimated at the outset, if they say "*taceat mulier in ecclesia*" at all, mean it in a Pickwickian sense; and there is much soundness in what Mr. George B. Prentice, organist of St. Mary's, urges in defence of his practice. "I find," he says "that a few ladies give a certain finish to the tone, especially to the high notes, which cannot be obtained from boys alone. We have never used boys for soloists, on account of a lack of expression, and a want of comprehension of the meaning of the words of the service."

CHICKERING HALL. First concert, third season, of the Beethoven String Quartette. Quartet for Strings, op. 89, C minor, Rheinberger; Songs: "*Wenn der Frühling auf die Berge steigt*," Lassen, and "*Lullaby*," Brahms (Mrs. Margaretha Kirpal); Theme and Variations, "*God Save the Emperor*," Haydn; Songs: "*Liebesbotschaft*," Schubert, and "*Am Ufer des Flusses Manzanares*," Jensen (Mrs. Kirpal); Trio, C minor, op. 101, Brahms (first time; pianoforte, Walter J. Damrosch).

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and thirty-third organ recital. Prelude and Fugue, C minor, Samuel Wesley; Andante, E-flat, Mozart (arranged by Best); Sonata No. 10, B minor, op. 146, Rheinberger; Intermezzo, G minor, E. T. Chipp; Meditation, op. 7, No. 2, A. Deshayes; Concert Allegro, D minor (new), H. Matthison-Hansen.

Friday, Twenty-third.

CALVARY CHURCH. 3:30 p. m. Arthur E. Crook's fourth organ recital. March Religieuse (on a theme by Handel), Guilmant; Larghetto, from the Symphony in D major, Beethoven; Toccata and Fugue, D minor, Bach; Pastorale, Kullak; Postlude, A minor, Kinross; Fantasia, E minor ("The Storm"), Lemmens.

STEINWAY HALL. Pianoforte recital by Pierre Douillet. "Egmont" overture, Beethoven-Henselt; Pastorale, Scarlatti; Toccata and Fugue, Bach; Études Symphoniques, Schumann; Gavotte, Louis Marek; Minuet, F-sharp minor, and Serenade, A-flat, Douillet; Polonaise, A-flat, Chopin; Tarantelle from "La Muette," Liszt.

Saturday, Twenty-fourth.

SOUTH CHURCH. 4 p. m. Gerrit Smith's sixty-eighth organ recital. Preludium in G (Book VIII, Ed. Peters), Bach; Gebet in F, Julius Bellmann; Prize Song, "Die Meistersinger" Wagner (arranged); "I Know that My Redeemer Liveth," Handel (Miss Anita Mason, soprano); Élégie, F minor (new), Wély; Sonata in F, op. 52 (new), Charles Magner; "Watchman, What of the Night?" J. R. Fairlamb (Miss Mason); Scherzo in F, op. 16, No. 4, Guilmant.

METROPOLITAN OPERA HOUSE. Second concert of the Symphony Society. Symphony in B minor ("Unfinished"), Schubert; Concerto No. 1, E minor, Chopin (Moriz Rosenthal); Overture, "Oberon," Weber; Songs: "Gretchen am Spinnrad" and "An die Leyer," Schubert, "Die Lorely" and "Widmung," Schumann, "Im Herbst," Franz (Mrs. Carl Alves); Symphony No. 2, in D, Brahms. Conductor, Walter J. Damrosch.

November.]

THE MUSICAL SEASON 1888-1889.

ACADEMY OF MUSIC, BROOKLYN. First concert, thirty-first season, of the Brooklyn Philharmonic Society. Concert Overture, "In Autumn," Grieg; "Dreams" (arranged for orchestra), Wagner; Symphony No. 4, D minor, op. 120, Schumann; Concerto for Pianoforte, No. 4, op. 58, Beethoven (Rafael Joseffy); Slavonic Dances, op. 72, Series 1, Dvořák. Conductor, Theodore Thomas.

The Concert Overture by Grieg was a novelty. It does not strut, like so many works of its kind, and might even be said to be wanting in real dignity of subject. The circumstance that the first phrase of the subject of the introduction (which is often recurred to in the development of the *Allegro*) is amusingly like the beginning of "Yankee Doodle" in a minor mode, is a little disturbing to that seriousness with which a larger work by a sterling composer ought to be approached; but it does not preclude admiration for the original and ingenious orchestral effects which fill the work. The spirit of the piece is unmistakably Norse, and its humor is mixed with that melancholy which seems inseparable from the rugged physiognomy of nature in the north country.

STEINWAY HALL. A. L. King's second concert. Trió, "O Salutaris," Saint-Saëns (Miss Charlotte Walker, Miss Foresman, Mr. Carl Dufft); Polonaise, E-flat, Chopin (Miss Louise Veling); "Pro Peccatis," Rossini (Mr. Dufft); "Loreley," Liszt (Miss Walker); "Cujus Animam," Rossini (Mr. King); Quartet, "Sancta Mater," Rossini; "Ah Fatima," Weber (Miss Rosa Linde); Hungarian Rhapsody No. 8 (Miss Veling).

Sunday, Twenty-fifth.

ACADEMY OF MUSIC. Concert by Mr. Ovide Musin, violinist. Scènes Napolitaines, Massenet; Concerto, Mendelssohn (M. Musin); "Gli Angui d'Inferno," Mozart (Mrs. Annie Louise Tanner); Hungarian Rhapsody, No. 6 (Edwin M. Shonert); "Dance of Reapers" and "Caliban's Pursuit," Van der Stucken; Caprice de Concert, No. 2, Musin (M. Musin); Air and Variations, Proch (Mrs. Tanner); Hungarian Dance, Brahms. Conductor, Frank Van der Stucken.

Monday, Twenty-sixth.

CHICKERING HALL. Concert by Arthur Voorhis. Sextet, H. Hofman (Philharmonic Club); Trio, D minor, Schumann (Mr. Voorhis, Mr. Arnold, and Mr. Schenck); Songs: "Lehn' deine Wang," Nevin, "In Love's Service," Meyer-Helmund, and "Im Herbst," Franz (Miss Bessie Howell Grovesteen); Adagio, Goltermann, and "Spinnlied," Popper (for violoncello, Emil Schenck); Fantasia, F minor, Chopin; "Evening Song," Schumann, and "Moment Musical," Schubert (Philharmonic Club); Songs: "Herbstlied" and "Frühlingslied," Weil (Miss Grovesteen); Quintet, C minor, Jadassohn.

Tuesday, Twenty-seventh.

CHICKERING HALL. First concert of the Philharmonic Club. Quartet, op. 147 (new), Rheinberger; Air, "Divinités du Styx," Gluck (Miss Louise Sturges); Romance and Scherzo (composed for the club), Dudley Buck; Songs: "Nur wer die Sehnsucht kennt," Tschaïkowsky, and "Qui-donc vous a donné vos yeux," Godard (Miss Sturges); Septet, op. 74, Hummel (pianoforte, Richard Hoffman).

Wednesday, Twenty-eighth.

CHICKERING HALL. 3:30 p. m. Fourth Classical Afternoon Concert of Frank Van der Stucken. Overture, "Tannhäuser," Wagner; Variations sur un thème rococo, for violoncello, Tschaïkowsky (Victor Herbert); Songs: "Lithuanian Song," Chopin, and "Song of Hope," Grieg (Mrs. Marie Gramm); Overture, "King Lear," Berlioz; Concerto for Pianoforte, G minor, Saint-Saëns (Mrs. Julia Rivé-King); Songs: "As the Hour Drew Nigh" and "Hunting Song," Franz (Mrs. Gramm); Hungarian Dance, G minor, Brahms; Slavonic Dance, C major, Dvořák. Conductor, Frank Van der Stucken.

METROPOLITAN OPERA HOUSE. First subscription night of the fifth season of Grand Opera in German, under the direction

November.]

THE MUSICAL SEASON 1888-1889.

of Edmund C. Stanton. Meyerbeer's "Les Huguenots." Cast: *Marguerite*, Alma Fohström; *Valentine*, Fanny Moran-Olden; *Urban*, Felicie Koschoska; *First Lady*, Hedwig Reil; *St. Bris*, Ludwig Mödlinger; *De Nevers*, Alois Grienauer; *Raoul*, Julius Perotti; *Marcel*, Emil Fischer; *Tavannes*, Albert Mittelhauser; *Cosse*, Wilhelm Sedlmayer; *Maurevert*, Eugene Weiss; *Meru*, G. Doré; *Bois Rose*, Albert Mittelhauser. Conductor, Anton Seidl.

Thursday, Twenty-ninth.

STEINWAY HALL. First concert, tenth season, of the New York Banks' Glee Club. March from "Leonore" symphony, Raff (for organ, Will C. Macfarlane); "Thanksgiving Hymn," H. R. Humphries; "Night Witchery," Storch; "L'Ingénuité," for pianoforte, Jensen (Miss Lotta L. Brooks); "Because of Thee," Buck (Miss Lillian Blauvelt); "Moonlit Night," Weinzierl; "The Owl and the Pussy Cat," Ingraham; "I Love Thee," Isenmann; Selections from "Rip Van Winkle," an opera by George F. Bristow. Conductor, H. R. Humphries.

Friday, Thirtieth.

CHICKERING HALL. 3 p. m. Concert by William H. Sherwood, assisted by two of his pupils, Miss Effie Stewart and Edgar S. Kelley. Mr. Sherwood played Schumann's *Études Symphoniques*, Chopin's *Ballade*, op. 38, Rubinstein's *Serenade*, op. 93, X. Scharwenka's *Minuet*, op. 18, selections from Edgar S. Kelley's music to "Macbeth," arranged by himself, "Lohengrin's Verweis an *Elsa*," arranged by Liszt, and Schubert's *Military March*, arranged by Tausig.

CALVARY CHURCH. 3:30 p. m. Arthur E. Crook's fifth organ recital. Tonstück, A minor, Gade; Largo from the Symphony in G, Haydn; Grand Choeur, D, Salomé; Bénédiction Nuptiale, Saint-Saëns; Sonata No. 2, C minor, Mendelssohn; Contemplation, op. 54, No. 1, Ascher; Schiller March, Meyerbeer.

THE MUSICAL SEASON 1888-1889. [November.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Lohengrin." Cast: *Lohengrin*, Max Alvary; *King Henry*, Emil Fischer; *Telramund*, Alois Grienauer; *The Herald*, Joseph Beck; *Elsa*, Fräulein Katti Bettaque; *Ortrud*, Hedwig Reil. Conductor, Walter J. Damrosch.

DECEMBER

Saturday, First.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera, first afternoon performance. Meyerbeer's "Huguenots." Conductor, Anton Seidl.

SOUTH CHURCH. 4 p. m. Gerrit Smith's sixty-ninth organ recital. Fantasia in fugue form, E minor, Carl Piutti; Prelude, A minor, from the Seventh Symphony, Widor; Sonata in A, No. III, Mendelssohn; Canon, B-flat, op. 40, No. 3, Guilmant; "Ave Maria," op. 12, Brahms; Grand Chœur, B-flat, Th. Dubois.

STEINWAY HALL. Anton Seidl's second orchestral concert. "Wallenstein Trilogy," Vincent d'Indy; Air from "Tannhäuser," "Blick ich umher," Wagner (Joseph Beck); Serenade for Strings, Victor Herbert; Songs: "Wer machte dich so krank?" and "Alte Laute," Schumann (Mr. Beck); "Che faro senza Euridice," Gluck, and "Herzeleid," Goldmark (Hedwig Reil); Overture, "The Barber of Bagdad," Peter Cornelius. Conductor, Anton Seidl.

The new composition with which Mr. Seidl opened his concert had the effect of disposing one to the belief that in the opinion of our admired operatic conductor there is essential merit in strident brass and harsh harmonies. On no other theory can I account for the choice of Mr. Vincent d'Indy's "Wallenstein." The composer belongs to the younger generation of French musicians, and admires Wagner with that impetuosity which is characteristic of his race. In his music he has sought to pay to the great German poet-musician the sincerest form of flattery, but the result is not one that is likely to command the attention or praise of the judicious. That he has

an equipment of daring and recklessness which would be found ample for a genius of the first magnitude there can be no doubt, but his exhibition of this qualification does not excuse the poverty in ideas and musicianly treatment which this composition discloses. A work of symphonic proportions ought to have melodies worthy of a symphony. They should be significant, plastic, and innately dignified. *Bizarre* combinations in instrumentation and startling harmonic sequences will never make good the absence of themes which are in themselves interesting. Nor can frequent reiteration of phrases by various solo instruments, even though made in a manner indicative of a subtle knowledge of orchestral color, be made to take the place of that species of development which enriches the musical fabric, lends it interest, pictures a development of the emotional contents of the composition, quickens the imagination and satisfies the intellectual longing for logical procedure. These fundamental qualities of good music are looked for in vain in the three symphonic movements which M. d'Indy would have us believe are based respectively upon the three dramas that compose Schiller's trilogy of "Wallenstein." The middle movement, devoted to the love and trials of *Thekla* and *Max Piccolomini*, is unquestionably the most praiseworthy of the three, and once or twice rises to genuinely passionate expression.

The other orchestral pieces in the scheme, also new to New York, were a serenade in five movements by Victor Herbert and the overture to Peter Cornelius's opera "The Barber of Bagdad," in the instrumentation of which Liszt had a hand—an original composition, full of character and sometimes beautiful. Mr. Herbert's serenade was written for strings, and the performance was conducted by him. It won for him the heartiest applause of the evening. Less interesting for its melodies (some of which have familiar faces) than for the manner in which they are handled, the serenade is nevertheless a composition which deserves to be played again. The vivid and varied dashes of color which Mr. Herbert threw into the score, notwithstanding that he had only the five stringed instruments of the orchestra at his command, were most effective. One movement, the third, I should like to see taken out of the set by Mr. Herbert and rewritten for full band. It is denominated a "Love Scene," and in it Mr. Herbert develops an intensity of feeling

December.] THE MUSICAL SEASON 1888-1889.

which, though eloquently expressed by the voices of the quintet, deserves a larger and more telling apparatus.

Monday, Third.

METROPOLITAN OPERA HOUSE. German opera. Rossini's "William Tell." Cast: *Tell*, Adolph Robinson; *Walter Fürst*, Emil Fischer; *A Fisherman*, Max Alvary; *Melchtal*, Joseph Beck; *Arnold*, Julius Perotti; *Leuthold*, Alois Grienauer; *Mathilde*, Alma Fohström; *Hedwig*, Hedwig Reil; *Gemmy*, Felice Koschoska; *Gessler*, Ludwig Mödlinger; *Rudolph*, Albert Mittelhauser. Conductor, Anton Seidl.

Tuesday, Fourth.

STEINWAY HALL. Pianoforte recital by Moriz Rosenthal. Sonata, op. 31, No. 3, Beethoven; Romance in F, Beethoven, and Mazurka No. 1, Wieniawski, for violin (Fritz Kreisler); Variations on a Theme by Paganini, op. 35, Brahms; Fantasia on Themes from "Faust," Wieniawski (Fritz Kreisler); "Consolations," Valse and Rhapsodies Hongroises, Liszt.

Wednesday, Fifth.

METROPOLITAN OPERA HOUSE. German opera. Beethoven's "Fidelio." Cast: *Pizarro*, Joseph Beck; *Rocco*, Emil Fischer; *The Minister*, Alois Grienauer; *Leonore*, Fanny Moran-Olden; *Marcellina*, Katti Bettaque; *Jaquino*, Wilhelm Sedlmayer. Conductor, Anton Seidl.

After the opera a ballet was performed.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and thirty-fourth organ recital. Prelude and Fugue, op. 37, No. 1, Mendelssohn; Adagio in E-flat, and Sarabanda in B minor, from two violin sonatas, Bach (arranged by Best); Organ Symphony No. 5, in F (new), H. Matthison-Hansen; Andante in A, Henry Smart; Variations on a theme by Beethoven, op. 45, Gustav Merkel; Scherzo Symphonique, op. 55, No. 2, Guilmant.

CHICKERING HALL. First private concert, fifth season, of the Musurgia. "The Merry Wayfarer," Mendelssohn; "Amami," Denza (Miss Jennie Dutton); "Whene'er I Gaze Into Thine Eyes," Schehlmann; "Evening," Abt; "Evening Song," J. Vogt, and Cuban Dance, Richard Hoffman (New York Philharmonic Club); "King Olaf's Christmas," Buck (solos by W. H. Rieger and E. F. Bushnell); "Excelsior," R. Goldbeck (solos by J. D. Shaw and Dr. F. Miller); Songs: "The Maiden and the Butterfly," D'Albert, and "Since First I Met Thee," Rubinstein (Miss Dutton); "Life's Springtime" (composed for the Musurgia), Max Spicker; "Albumblatt," Wagner, and "L'Espagnole," Cowen (Philharmonic Club); "Old Bacchus," C. F. Ackers. Conductor, William R. Chapman.

Friday, Seventh.

METROPOLITAN OPERA HOUSE. German opera. Meyerbeer's "L'Africaine." Cast: *Vasco da Gama*, Julius Perotti; *Don Alvarez*, Albert Mittelhauser; *Don Pedro*, Emil Fischer; *Don Diego*, L. Mödlinger; *Chief Inquisitor*, Eugen Weiss; *Selika*, Fanny Moran-Olden; *Inez*, Sophie Traubmann; *Anna*, Emma Miron; *Nelusko*, Adolph Robinson; *Grand Brahmin*, Emil Fischer. Conductor, Anton Seidl.

CALVARY CHURCH. 3:30 p. m. Arthur E. Crook's sixth organ recital. Grand Chœur, D. Guilmant; Adagio from a String Quartet, Schubert; "O Sanctissima," Cornell; "Bride's Song," Jensen; Funeral March, Chopin; "Cujus Animam," Rossini.

CHICKERING HALL. Concert of the Orpheus Club, at which Dudley Buck's "King Olaf's Christmas" was performed. Conductor, Dudley Buck.

Saturday, Eighth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. Wagner's "Lohengrin." Conductor, Walter J. Damrosch.

SOUTH CHURCH. 4 p. m. Gerrit Smith's seventieth organ recital. Fugue, D minor, T. A. Arne; Allegretto Cantabile, in D, E. J. Hopkins; Rhapsody on Breton melodies, A minor, No. 3, Saint-Saëns; "It is Enough," Mendelssohn (Mr. Purdon Robinson); Fantaisie in A, César Franck; Marche Funébre, A minor, Grieg (arranged by Gerrit Smith); "Salve Regina," Buck (Mr. Robinson); Melodie in E (new), Henri Deshayes; Offertory in G (new), J. F. Barnett.

METROPOLITAN OPERA HOUSE. Second concert of the Philharmonic Society. Overture, Scherzo, and Finale, op. 52, Schumann; Scene from "Sigurd," Reyer (Mme. Fursch-Madi); Concerto for Violin No. 8 ("Scena Cantante"); Spohr (Richard Arnold); Scene from "Hérodiade," Massenet (Mme. Fursch-Madi); Symphony, "Ocean," op. 42, Rubinstein. Conductor, Theodore Thomas.

Two interesting novelties, both vocal and both French, were introduced at this concert. They were excerpts from two of the most serious efforts in the line of grand opera which the recent history of the French stage has to show, Ernest Reyer's "Sigurd" and Massenet's "Hérodiade," and the fact that they occupied places in the Philharmonic scheme was due to Madame Fursch-Madi's interest in the two composers and their works. When in July, 1884, Reyer's "Sigurd" was brought forward in an Italian version in London, Madame Fursch-Madi sang the part of *Hilda*, as the *Brynhild* of the Icelandic Sagas and the *Brünnhilde* of the *Nibelungenlied* is called in operatic Italian. Since Madame Fursch-Madi has been in New York she has imbibed a taste for music of the heroic mould, and it was but natural that, living in an atmosphere saturated with Nibelung music, she should have felt a desire to acquaint the people of New York with a portion of a Frenchman's setting of the same poetic material. For Massenet's "Hérodiade" she had already done a similar service, and the splendid air from that opera, beginning "Celui dont la parole efface toutes peines," is now a recognized favorite in our concert-rooms.

M. Reyer's "Sigurd" deals with that portion of the story of Siegfried which Wagner has woven into the last two dramas of his

Nibelung cycle. From the best evidence obtainable the French book by MM. Camille du Locle and Alfred Blau is nothing better than the ordinary opera libretto. The scene which Madame Fursch-Madi sang was that following the awakening of *Brynhild*. In Wagner's poem the words put into the mouth of *Brünnhilde* in the corresponding scene are a magnificent apostrophe to the sun and nature generally, the German poet having paraphrased the speech of the *Valkyr* as the Sagas give it. M. Reyer's music is a serious effort to rise to the occasion, but I fear it must be set down as an abortive one. The orchestration strives to be expressive, but succeeds only in being *bizarre* and full of crass and ineffective contrasts. The greatest difficulty with the music is a fundamental one—it goes to the ideas. M. Reyer tries to be heroic, while all that he has to utter is melody of the kind that we find eminently characteristic of his compatriots when used in their sentimental ballads, both secular and religious. At the outset this melodic material, cut up into short phrases and bandied about in the orchestra in a search for striking color effects, is used evidently to heighten the effect of the pantomimic play connected with the awakening of the *Valkyr*; then it gathers itself together in one of those swelling instrumental songs which Frenchmen handle so well, and above this, the declamation of the singer begins. So soon as the melody becomes vocal, however, the embarrassment of the orchestra forces itself upon the attention, and it all but falls to strumming an accompaniment, with as much docility as the proverbial operatic guitar. In the music of Massenet a higher kind of inventiveness and also a superior order of technical skill are noticeable, though in the scene (arranged by Massenet by combining two airs, one from the soprano's part and one from the tenor's) there is no approach to the splendid fire of *Salomé's* air already referred to, which, by the way, lends an effective phrase to the scene introduced on this occasion.

STEINWAY HALL. Third concert by Albert Lester King. Trio, "I Naviganti," Randegger (Miss Walker, Mr. King, and Dr. Martin); Mazurka for Violoncello, Popper (Paul Miersch); "Regnava nel silenzio," Donizetti (Mrs. Agnes Thomson); "Adelaide," Beethoven (Mr. King); "Che Faro," Gluck (Miss Emily Winant); Air from "Don Carlos," Verdi (Miss Walker);

[*December.* THE MUSICAL SEASON 1888-1889.

Trio from "Falstaff," Balfe (Miss Walker, Mrs. Thomson, and Miss Winant); "Ah non credea" Thomas (Mr. King); Fantasia on a Russian song, for violoncello, Paul Miersch (Mr. Miersch); Trio from "Ernani," Verdi (Miss Walker, Mr. King and Dr. Martin).

Monday, Tenth.

METROPOLITAN OPERA HOUSE. German opera. Meyerbeer's "L'Africaine." Fräulein Bettaque as *Selika*, and Alois Griener as *Nelusko*. Conductor, Anton Seidl.

Tuesday, Eleventh.

STEINWAY HALL. Concert by the Boston Symphony Orchestra. Concerto No. 8, A minor ("in Form einer Gesangscene"), Spohr (Miss Madge Wickham); Concerto for Pianoforte, B-flat, op. 83, Brahms (Carl Baermann); Symphony in E-flat, No. III, op. 55, Beethoven. Conductor, Wilhelm Gericke.

CHICKERING HALL. First private concert, twenty-third season, of the Mendelssohn Glee Club. "The Patriots' Meeting," Schumann; Ritornelle, op. 65, No. 3, Schumann; Recitative and air from "The Merry Wives of Windsor," Nicolai (Mrs. Corinne Moore-Lawson); Adagio from the Quartet op. 89, Rheinberger, and Canzonetta, op. 12, Mendelssohn (The Beethoven String Quartette); Canon, Jadassohn (first time); "As the Nightingale Sips Dew," Jadassohn (first time); "Of Glorious Birth was Art," ode written for the inauguration of the new building of the Metropolitan Museum of Art, December 18, 1888; words by James Herbert Morse, music by J. Mosenthal; "The Dream-King and His Love," Alexander Staeger; "Sunshine Song," Grieg, and "Yearnings," Rubinstein (Mrs. Corinne Moore-Lawson); Andante Cantabile, Tschaïkowsky, and "Liebesliedchen," Taubert (Beethoven String Quartette); Love Songs in waltz form, Weinwurm. Conductor, Joseph Mosenthal.

Wednesday, Twelfth.

METROPOLITAN OPERA HOUSE. German opera. Rossini's "William Tell." Conductor, Anton Seidl.

Thursday, Thirteenth.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and thirty-fifth organ recital. Prelude and Fugue, E minor, op. 17 (new), J. V. Muller; Andante in E, from the Third Quartet, Onslow (arranged by Best); Trio Sonata, E-flat, Bach; Offertory, G minor (new), J. F. Barnett; Gran Coro, in F (new), F. Capocci; Piece in Canon form, op. 56, No. 5, Schumann; Overture, "Egmont," Beethoven.

STEINWAY HALL. Concert of the Metropolitan Trio Club (Reinhold L. Herman, pianoforte, Max Bendix, violin, and Victor Herbert, violoncello). Trio, G major, Raff; Air from "Samson and Delilah," Saint-Saëns (Miss Emily Winant); Romanza for Violin, F major, Beethoven; Songs: "Death and the Maiden," Schubert, "All Souls' Day," Lassen, and "The Noblest," Schumann (Miss Emily Winant); Trio, F major, Godard.

CHICKERING HALL. First private concert, second season, of the Rubinstein Club (women's voices). Spinning Chorus from "The Flying Dutchman," Wagner; Songs: "Of Thee I'm Thinking, Margareta," and "The Daily Question," Meyer-Helmund (Ericsson Bushnell); "The Night Has a Thousand Eyes," Stephen A. Emery; "The Ruined Chapel," Becker; "Brier-rose," Jensen (sung by Miss Bissell, Mrs. Danforth, Mrs. Anderson and Mrs. Raymond); "Song of the Nornir," H. Hofmann (solos by Miss Bissell and Mrs. Hartdegen); "Dance Song," Weinzierl (solos by Mrs. Clarke and Miss Boyer); Ballade et Polonaise, Vieuxtemps (Mr. C. Hasselbrink and orchestra); "The Lark Now Leaves His Watery Nest," James H. Howe; Romance to the Evening Star, from "Tannhäuser," Wagner (Mr. Bushnell); "The Will o' the Wisps," Louis Maas (solos by Miss Kompff and Mrs. Anderson).

[*December.*

THE MUSICAL SEASON 1888-1889.

Friday, Fourteenth.

STEINWAY HALL. 3 p. m. Pianoforte recital by Moriz Rosenthal, under the direction of Charles F. Tretbar, who managed the remainder of Herr Rosenthal's American tour. Solos for violin: Prelude, Bach, "Ave Maria," Schubert, and Valse Capriccio, Wieniawski (Fritz Kreisler); Sonata, op. 109, Beethoven; Nocturne in G major, Barcarolle, Waltz in D-flat (in form of a study by M. Rosenthal), and Polonaise in A-flat, Chopin; Polonaise for Violin, No. 1, Wieniawski (Master Kreisler); Tarantelle, "Venezia e Napoli," Liszt.

METROPOLITAN OPERA HOUSE. German opera. Gounod's "Faust." Cast: *Faust*, Max Alvary; *Mephistopheles*, Emil Fischer; *Valentine*, Adolph Robinson; *Siebel*, Felice Koschowska; *Brander*, Ludwig Mödlinger; *Margaretha*, Alma Fohström; *Martha*, Frau Göttich. Conductor, Walter J. Damrosch.

Saturday, Fifteenth.

SOUTH CHURCH. 4 p. m. Gerrit Smith's seventy-first organ recital. Prelude and Fugue, A minor (Book II, Ed. Peters), Bach; Andante, A major, Henry Smart; "Woe Unto Them," from "Elijah," Mendelssohn (Miss Angele McEvoy); "O, cessata di piagarmi," Scarlatti; March, F major (new), J. H. Wallis; Saraband, G major, B. Luard Selby; "The King of Love," Gounod (Miss McEvoy); Cantilène, A minor, and Grand Chœur, A major, Th. Salomé.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "L'Africaine." Conductor, Anton Seidl.

METROPOLITAN OPERA HOUSE. Third concert of the Symphony Society. Overture, "Iphigenia in Aulis" (with Wagner's ending) Gluck; Air, "O malheureuse Iphigénie," Gluck (Fräulein Katti Bettaque); Overture, "La Chasse du Jeune Henri," Mehul; Serenade, Saint-Saëns, and Seguedilla from "Carmen," Bizet (Fräulein Bettaque); Overture, "Phêdre," Massenet;

Symphony, "Harold en Italie," Berlioz (viola obbligato, Nahan Franko). Conductor, Walter J. Damrosch.

STEINWAY HALL. Albert Lester King's fourth concert. Trio, "Gratias agimus," Rossini; "Autumn," for harp, J. Thomas (Miss Maud Morgan); "Ah, mio figlio," from "The Prophet," Meyerbeer (Mrs. Ada May Benzing); Romanza from "La Gioconda," Ponchielli (Mr. King); "Ocean, Thou Mighty Monster," Weber (Miss Walker); Romance from "Tannhäuser," Wagner (Carl Dufft); Duo from "Aïda" (Act III), Verdi (Miss Walker and Mr. King); Patrouille for Harp, Hasselmanns (Miss Morgan); Spanish Serenade, Röder (Mr. King); "Calvary," Rodney (Mrs. Benzing); Quartet from "Rigoletto," Verdi.

Sunday, Sixteenth.

ARION HALL. Concert by the Gesangverein Arion. Concert Overture, August Klughardt; "Frühlingsnetz," Goldmark; Air from "Tannhäuser," Wagner (Miss Sophie Traubmann); "Albumblatt," Wagner, and Minuet from "Euryanthe," Weber; two songs from "Der Trompeter von Säckingen" (for male chorus and trumpet solo), Kremser; "Wenn Zweie sich gut sind," Kremser; Rhapsodie d'Auvergne, for piano-forte, Saint-Saëns (Leopold Winkler); Songs: "Gretchen am Spinnrade," Schubert, and "Vorsatz," Lassen (Miss Traubmann); Air from Suite in D, Bach, and Scherzo from "A Midsummer Night's Dream," Mendelssohn; "Mailied," M. J. Beer. Conductor, Frank Van der Stucken.

Monday, Seventeenth.

METROPOLITAN OPERA HOUSE. German opera. "Les Huguenots." Conductor, Anton Seidl.

Tuesday, Eighteenth.

STEINWAY HALL. Concert by the New York String Quartet (Sam Franko and Henry Skalmier, violins, Sebastian Laendner,

December.]

THE MUSICAL SEASON 1888-1889.

viola, and Arthur Severn, violoncello). Quartet, D minor, op. 47, Bargiel (first time); "Mephisto-Walzer," for pianoforte, Liszt (Max Vogrich); Andante and Intermezzo, for violin solo, Max Vogrich (Mr. Franko); Quartet, E-flat, op. 47, Schumann (Pianoforte, Mr. Vogrich).

Wednesday, Nineteenth.

METROPOLITAN OPERA HOUSE. German opera. "L'Africaine."
Conductor, Anton Seidl.

CHICKERING HALL. First concert, third season, of the Gounod Choral Society. Organ Solo, Offertoire, C minor, Batiste (William Edward Mulligan); Motet, Mozart (solo, E. Coletti); Solo for Harp (Miss Selina Lilienthal); Air from "La Reine de Saba," Gounod (Mme. Salvotti); "At Evening," Massenet; Anthem, W. E. Mulligan; Messe Solennelle, "St. Cécile," Gounod (solos: Mme. Salvotti, Mr. E. Arencibia, and Mr. E. Coletti). Conductor, W. E. Mulligan.

Thursday, Twentieth.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and thirty-sixth organ recital. Prelude and Fugue, in G, J. E. Eberlin; Andante in G, from the Symphony No. 9, Mozart (arranged by Best); "The Manger," op. 50, No. 3, Guilmant; Scherzo, Jadassohn; "Saul," symphonic tone-painting for the organ, J. G. E. Stehle.

Friday, Twenty-first.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Siegfried." Cast: *Siegfried*, Max Alvary; *Mime*, Wilhelm Sedlmayer; *Wotan*, Emil Fischer; *Alberich*, Joseph Beck; *Fafner*, Eugen Weiss; *Erda*, Hedwig Reil; *Brünnhilde*, Fanny Moran-Olden; *Voice of the Bird*, Sophie Traubmann. Conductor, Anton Seidl.

THE MUSICAL SEASON 1888-1889. [December.

Saturday, Twenty-second.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "William Tell." Conductor, Anton Seidl.

SOUTH CHURCH. 4 p. m. Gerrit Smith's seventy-second organ recital. Fugue, G minor (Book III, Novello's edition), Bach; Meditation, and Offertoire, E-flat, Dubois; "O, Thou Afflicted," Julius Benedict (Mrs. M. E. Fredericks, contralto); "Canzonetta del Salvator Rosa," Liszt; Tempo di Menuetto, C major, and Allegretto, B minor, Guilman; "Three Singers," Tours (Mrs. Fredericks); Gran Coro, F major (Book VIII, new), Capocci.

ACADEMY OF MUSIC, BROOKLYN. Second concert of the Brooklyn Philharmonic Society. Symphony No. 2, D major, op. 36, Beethoven; Air from "Jean de Paris," Boieldieu (Emil Fischer); Concerto for Violin, Molique (Max Bendix); Symphonic Variations, op. 78, Dvořák; Songs: "Am Meer" and "Der Doppelgänger," Schubert (accompaniments for orchestra by Theodore Thomas; singer, Emil Fischer); "Mazeppa," Liszt. Conductor, Theodore Thomas.

Monday, Twenty-fourth.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Siegfried." Conductor, Anton Seidl.

Wednesday, Twenty-sixth.

ACADEMY OF MUSIC. 3 p. m. Concert of Moriz Rosenthal, assisted by Mrs. Carl Alves and Fritz Kreisler.

METROPOLITAN OPERA HOUSE. German opera. Gounod's "Faust." Herr Perotti as *Faust*. Conductor, Walter J. Damrosch.

Thursday, Twenty-seventh.

METROPOLITAN OPERA HOUSE. Second concert of the Oratorio Society. Handel's "Messiah." Principal singers: Mme. Fursch-

Madi, Miss Anna L. Kelly, Miss Emily Winant, William Denison, and Emil Fischer. Conductor, Walter J. Damrosch. Organist, Frank Sealy.

The composition of the orchestra at this performance ought not to be passed by without a word of comment and protest. The question is not one of "purism" so-called, but one of musical intelligence and taste. Mr. Damrosch, in an orchestra built up on a basis of ten first violins, used four oboes, four clarinets, four bassoons, and four cornets. His reasons for doing so are not far to seek; by his own statement it was his aim to "restore the Handel orchestra;" but if he had not said this the explanation might have been found in the fact that the last English writer on Handel, Mr. Rockstro, recommends the doubling of the wood and even a trebling of the trumpets at festival performances of the oratorio. The question is one that has been much discussed but not always intelligently, and in the discussion, it seems to me, there has always been too much appeal to ancient usage and too little to the modern ear. The circumstance which Mr. Damrosch seems to have overlooked is that the orchestra of Mozart's edition of "The Messiah" is an entirely different band from that contemplated by Handel. I say "contemplated by Handel" advisedly. If the appeal were made to the original score there would be no wood-wind at all to talk about, and trumpets in only four of the numbers composing the oratorio. But Handel used these instruments, nevertheless, in conformity with the manner of his time. Mozart set the accompaniments as they are now universally used (saving some brass ornaments of questionable taste used in the big festivals in England) and he set them to suit the instrumental apparatus which he was accustomed to use, and not the archaic band of Handel's time. To double the wood-winds and brass in an orchestra of sixty men is to destroy the beautiful purposes of Mozart without achieving those of Handel.

Mozart's additional accompaniments were composed because there was no organ in the room occupied by the Baron van Swieten's oratorio performances in Vienna. The parts for the woodwinds are a filling out of the harmonies with middle voices in something like the manner which Handel himself and the com-

posers of his day practised at the organ or harpsichord. If Mr. Damrosch wished to restore the Handel apparatus he should have put aside the Mozart additions, used the organ as Handel used it, and in the *tutti* passages doubled the violins with oboes (in the proportion of one oboe to every three violins), and the violoncellos and basses with bassoons in equal numbers. Then, too, if he could have procured old-fashioned trumpets, with their clear and mellow tone, he might have used four of them in the passages composed for them by Handel, provided he could have found four players. But we would then have heard trumpets where we heard none at this concert, and had brazen silence where we had crashing noises (as, for instance, in the "Glory to God" chorus, in which Mozart starts his trumpets just where Handel had them leave off, and in the bass air "Why do the Nations," where the four cornetists raised a din that was utterly subversive of the composer's intentions). To give us the organ plus the instruments introduced in lieu of it by Mozart, and then double these instruments, was a sure way to destroy the symmetry of the performance and render the middle voices opaque and clumsy. And this was not Handelian.

Here are a few facts touching old orchestras which are interesting in view of this discussion. At the last performance of "The Messiah" which Handel was advertised to conduct (he died before the time, however,) the orchestra consisted of twelve violins, three violas, four oboes, four bassoons, three violoncellos, two double basses, two trumpets, two horns, and the kettle drums. At the famous Handel Commemoration in 1784 the band contained forty-eight first violins, forty-seven seconds, twenty-six violas, twenty-one 'cellos, fifteen double basses, six flutes, twenty-six oboes, twenty-six bassoons, one double bassoon, twelve horns, twelve trumpets, six trombones, three pairs of drums, and one pair of double drums. At a performance in Westminster Abbey in 1791 this was the astounding instrumental force employed: one hundred and forty violins, forty-three violas, eighteen 'cellos, twenty-one double basses, forty oboes and flutes, forty-two bassoons, twelve horns, twenty-two trumpets, nine trombones, one serpent, two pairs of drums. These bands, it must be borne in mind, were used in the old manner, the woodwinds being treated as *ripieno* instruments that doubled the strings in the *tutti* passages in the choruses. Mozart's accompaniments

December.]

THE MUSICAL SEASON 1888-1889.

were not used in England until 1813, when Sir George Smart introduced them. In his orchestra of fourteen first and fourteen second violins, he doubled the wood-winds, except the flutes. What he did with the trumpets is not of record. At the concerts of the Philharmonic Society Mr. Thomas frequently doubles the wind instruments, but he uses the extra players sparingly and only in loud *tuttis*. The best solution of the problem with reference to "The Messiah" would seem to be to use Robert Franz's edition based on Mozart's additional accompaniments, and double the wind instruments in the choral accompaniments, if the band and chorus are very large.

Friday, Twenty-eighth.

ACADEMY OF MUSIC. 3 p. m. Concert of Moriz Rosenthal, in which he had the help of Mrs. Agnes Thomson and Fritz Kreisler.

METROPOLITAN OPERA HOUSE. German opera. "L'Africaine." Conductor, Anton Seidl.

Saturday, Twenty-ninth.

METROPOLITAN OPERA HOUSE. German opera. "Faust," with Herr Karl Moran in the titular *rôle*. Conductor, Walter J. Damrosch.

SOUTH CHURCH. 4 p. m. Gerrit Smith's seventy-third organ recital. Prelude and Fugue, A minor (Book I, Novello's edition), Bach; Pastorale in G, Corelli; Offertory, op. 19, No. 2, Guilmant; "My Hope is Everlasting," Stainer (William A. Prime, tenor); Sonate Pastorale, Rheinberger; "March des Rois Mages," Dubois; "The Soft, Southern Breeze," Barnby (Mr. Prime); Fantasia on ancient Christmas Carols, Best.

Monday, Thirty-first.

METROPOLITAN OPERA HOUSE. German opera. "Fidelio." Karl Moran as *Florestan*. Conductor, Anton Seidl.

JANUARY

Wednesday, Second.

METROPOLITAN OPERA HOUSE. German opera. "Faust." Fräulein Bettaque as *Margaretha*, Herr Perotti as *Faust*. Conductor, Walter J. Damrosch.

Thursday, Third.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and thirty-seventh organ recital. Prelude and Fugue, in C (Book II, No. 7), Bach; Canzonetta in G, Buxtehude; Choral Prelude, "Wachet auf," Merkel; Christmas Pastorale, op. 2 (new), O. Thomas; Sonata in C, op. 10 (new), Karl Weinberger; Fantasia on the Danish folk-song, "Dronning Dagmar" (new), H. Matthison-Hansen; Offertory on two Christmas Hymns, op. 19, No. 2, Guilmant; Toccata, op. 85, Hesse.

Friday, Fourth.

CALVARY CHURCH. 3:30 p. m. Arthur E. Crook's seventh organ recital. Introduction and Allegro, F. E. Bache; "Nazareth," Gounod; Andante Cantabile, in F, Rea; Offertoire in D, Batiste; Prayer and Cradle Song, Guilmant; March from "Athalia," Mendelssohn.

METROPOLITAN OPERA HOUSE. German opera. First representation in America of "Das Rheingold," by Richard Wagner. Cast: *Wotan*, Emil Fischer; *Loge*, Max Alvary; *Donner*, Alois Grienauer; *Froh*, Albert Mittelhauser; *Alberich*, Joseph Beck; *Mime*, Wilhelm Sedlmayer; *Fafner*, Eugen Weiss; *Fasolt*, Ludwig Mödlinger; *Fricka*, Fanny Moran-Olden; *Freia*, Katti

January.]

THE MUSICAL SEASON 1888-1889.

Bettaque; *Woglinde*, Sophie Traubmann; *Wellgunde*, Felice Koschoska; *Flosshilde*, Hedwig Reil; *Erda*, Hedwig Reil. Conductor, Anton Seidl.

Once upon a time (so runs one of the legends in the mythology of the North) the gods Odin, Hoenir, and Loki went out on a tour of inspection through the world. Near a waterfall they found an otter who blinked sleepily with his eyes while he lazily devoured a salmon. Loki threw a stone with unerring skill and killed the animal, whereat the three gods were much delighted and gleefully drew off its skin. At night they took refuge in the hut of Hreidmar, to whom they showed the skin of their quarry. Hreidmar summoned his sons, Fafnir and Regin, laid hands on the gods and demanded a ransom, for that they had killed his son Otter, who had been wont to assume the shape of the animal whose name he bore in order to catch fish in the stream beside which they had found him. Hreidmar demanded that the gods should fill the otter-skin with gold and then cover it completely with the same precious metal.

Loki, cunning and fertile of resource, was dispatched for the ransom. He went back to the waterfall and with a net caught the dwarf Andvari, who lived there in the form of a pike. To save his life Andvari was forced to yield into the hands of the god all the treasures which he had concealed in a rock under the water, including a magic ring, which vainly he tried to keep even after he had parted from the rest of his hoard, because through its power he hoped to renew his treasure. Loki being pitiless, Andvari cursed the ring, which, he said, should cost the life of whomever owned it. Loki returned to Hreidmar's hut and the skin of the otter was filled with gold, then stood upon its feet and covered. All the treasure of the dwarf was used in paying the ransom, even the ring, which Odin desired to reserve for himself, but with which he had to close a crevice through which Hreidmar detected a single hair of the otter's beard. Loki told of Andvari's threat, but Hreidmar only laughed. No sooner had the gods departed, however, than the baneful circlet began its work. Fafnir and Regin demanded a portion of the treasure, but Hreidmar refused to share with them. In his sleep Fafnir killed him. When Regin came to demand his

share Fafnir threatened to kill him too, and frightened him away. Then he transformed himself into a dragon that he might better guard the hoard, only to be killed later by Sigurd, whom Regin brought up for that purpose.*

This is the story of the rape of the gold, the cursing of the magic ring, the first effect of the curse, the sin of the gods and the ransom, as it is told in the Eddas and the Volsunga Saga. All of these elements enter into the book of Wagner's "Rheingold," but there the incidents have been changed somewhat and the names transliterated. Odin is *Wotan*; Loki, *Loge*; the dwarf, *Andvari*, the Nibelung, *Alberich*; the Otter-gild or Otter-ransom becomes a ransom demanded by giants for the goddess *Freia*. How the ransom came to be due is told in another of the Scandinavian myths: once an artisan came to the gods and offered to build for them a fortress which would forever shield them against the frost giants, provided they would give him in payment Freya, the goddess of youth and beauty and love, besides the sun and the moon. The gods agreed, provided he would do the work alone and in the space of a single winter. When summer was but three days distant the castle was so nearly finished that the gods saw that the compact would be kept by the strange artisan. The imminent loss of Freya frightened the gods and they threatened Loki with death if he did not prevent the completion of the work within the period fixed. The artisan had the help of a horse named Svadilfari, who drew the most enormous stones to the castle at night. Loki changed himself into a mare and the next night decoyed the horse Svadilfari into the forest, so that the usual quota of work was not done. Then the mysterious workman appeared before the gods in his real form as a giant and Thor killed him with a blow of his hammer. The Norse Freya is the Teutonic Freia. In Wagner's poem *Freia* is the reward which the giants *Fafner* and *Fasolt* expect for having built Walhalla in a single night. *Loge* had instigated the compact and promised to relieve *Wotan* of the obligation of payment. But the giants carry *Freia* off and restore her only after *Wotan* and *Loge* have given the Nibelung's hoard in exchange. To *Freia* Wagner has given an attribute which in Scandinavian mythology belongs to Iduna. She

* See REVIEW OF THE NEW YORK MUSICAL SEASON, 1887-1888, page 19.

is the guardian of the golden apples, the eating of which keeps the gods young. Iduna's apples, the student of comparative mythology will at once identify with the golden apples which Hera received as a wedding gift, and which were guarded by the Hesperides and stolen by Hercules. In the Norse story they are carried away by a winged giant named Thiassi and brought back by Loki, who had tempted Iduna out of her beautiful grove "Always Young," in order that the giant might swoop down upon her and carry the apples away. Wagner gives these apples to *Freia* for the sake of a dramatic effect. The gods turn wrinkled and gray so soon as the giants carry off the goddess of youth and beauty—the Venus of the North.

It is not easy to find the properest frame of mind in which to attend a representation of "Das Rheingold." There are many things in the Nibelung tetralogy which are exceedingly remote from the mental and emotional habits of the nineteenth century, but neither "Die Walküre" nor "Siegfried" nor "Die Götterdämmerung" strains these habits one-half so severely as the drama designed as a prologue to the tragedy as a whole. Its theatre is now the bottom of the Rhine, now the home of the dwarfs who labor in the bowels of the earth, and anon the habitation of the gods. The persons of the play are all fabulous creatures: gods, dwarfs, nixies, and giants; their impulses the rude, elemental passions of a period antecedent to historical morality. The action of the play moves with the aid of a most complex system of supernatural machinery, and at every step one is confronted with some bit of magical apparatus, or some contradiction of the laws of nature. No sooner has the listener become reconciled to the singing of the nixies under the water than the feat is repeated by a creature whose abode is supposed to be below the surface of the earth far from the element in which the nixies live. Only the characters who are of little or no consequence one way or the other in the action, like *Freia*, *Fricka*, and *Froh*, fail to offend the modern sense of moral fitness. The chief of the gods is a liar, a robber, and a confessed libertine. The representative of the highest intelligence is also the representative of the evil principle; the cause of all mischief is its only cure. Yet we are asked to look upon the drama introduced by a marshalling of such elements as a drama having a profoundly ethical purpose, and to guard carefully the

thin partition which the poet-composer has set up between the sublime and the ridiculous in the construction of his play.

There is something paradoxical about the attitude of nearly all of Wagner's creations toward the mental habits of the time, and not even his strongest admirers can escape the paradox as it presents itself in "Das Rheingold." Wagner himself conceded this when in introducing the Nibelung poem to the world he argued that his works ought not to be judged by reason, but enjoyed through affection. Genuinely sincere and sufficient enjoyment of the tetralogy in which he sought to symbolize the emancipation of the world from the greed of power and the dawn of the reign of unselfish love (something like this seems to be the ethical programme of "Der Ring des Nibelungen") is only to be had by those who are willing to let critical judgment wait upon the fancy. This Wagner would have admitted. I will go a step further: There are times when even this unfettered fancy must needs be as ingenuous as the "raised imagination" of Charles Lamb at his first play, which transformed the glistening substance on the pillars of Old Drury into "glorified sugar-candy." This can be said without bringing into question the potential beauty of the creations themselves; I can easily conceive of a mental condition that would accept such a child-like receptivity as the only mood in which an art-work designed to appeal to emotions which the humdrum routine of modern life leaves untouched ought to be approached. I need not argue. All can make the demonstration for themselves; they need only attend a representation of "Das Rheingold," with a fixed resolve to keep a tight check line on the rational faculty, and give free rein to the imagination. Of course I am assuming that all are serious-minded people, such as believe that works of art have a loftier mission than to give only momentary diversion. For those otherwise disposed "Das Rheingold" has the same species of attractiveness as a Christmas pantomime of the old kind, with its fairy-folk and marvellous pictures of No-man's land.

In "Das Rheingold" Wagner came nearer than any dramatist has ever come to realizing the suggestions of the *Manager* to the *Poet* in the first prologue to Goethe's "Faust." He has spared neither "pictures nor machines," made prodigal use of at least "the greater light of heaven," employed "water, fire, and rocky

walls" without stint, and if he has not literally traversed the universe "from heaven, through the world to hell," has at least made a promenade from Walhalla through the Rhine to the sulphurous and cavernous depths of Nibelheim. In producing the four dramas which constitute Wagner's tragedy, "The Ring of the Nibelung," the management has proceeded in something like the order followed by Wagner in writing them. Every student of Wagner knows that the tetralogy grew backward. The poet had finished the drama now known as "Die Götterdämmerung" before the ambition rose within him to imitate the Greek poets and construct a trilogy out of the poetical material to be found in Scandinavian mythology and the great mediæval epic of Germany. "Siegfried's Death," as the drama was called, knew nothing of the destruction of the old gods. That element was introduced when the scope of his plan was widened, and when in the widening process Wagner got farther and farther away from the historical alloy, which in Germany had got mixed with the original metal, until he had put behind him every trace of the world of reality except that which is elemental. This he accomplished in "Das Rheingold."

Its theatre is on, about, and in the earth, but its actors are in no wise related to humanity; they are the creatures whom we meet in the Eddas and Sagas of the North, the fabulous imaginings of the Scandinavian minstrel and sagaman. The effect of the emancipation of the tale from everything historical upon the mind of such an imaginative, fertile, and ingenious master of stage-craft as Wagner can be imagined. The play is designed as the prologue to a tragedy of Hellenic proportions, dealing with one of the great problems of human existence. By pushing the action back to a period which places no fetters upon the fancy, Wagner was enabled to present that problem free from all conventionalities of thought and feeling, and to appeal to the imagination of his public with all the adjuncts and paraphernalia of fairy-land. He does this so successfully as to make the *blasé* play-goer wish for the intellectual *naïveté* and high imagination of childhood, so that the enjoyment of the mimic miracles might be made perfect through faith.

Critical judgment has denied the same measure of poetical and musical beauty to "Das Rheingold" that is possessed by the other dramas of the tetralogy; but for this there is compensation in its

greater pictorial attractiveness. The most opulent scenes in such operas as "The Queen of Sheba," "Ferdinand Cortez," "The Prophet," and "L'Africaine," with all their tinsel and pageantry, do not delight the eye half so much as the picture disclosed by the first parting of the curtain in "Das Rheingold." By ingenious use of gauze screens, painted canvas, and light effects the stage is made to seem filled from floor to flies with water. Below is the rocky bed of the Rhine. Strange plants creep up the side, where gnarled roots project into the water. Above a faint light plays over the rippling surface. Gradually the music of the introduction, which had begun with a single deep tone, becomes more animated; there is no change in the melody or harmony from beginning to end, but the addition of instruments with lighter and lighter tone-color, and the augmentation of the wavy accompaniment, suggests to the ear the growing light which the eye detects in the picture. Floating up and down as if on the flux and reflux of the music, three nixies appear swimming around a jagged rock in the middle of the scene. They are the *Rhine-daughters*, whose duty it is to guard the magical gold. Careless creatures, they sing and gambol with each other; then, seeing the dwarf *Alberich* crawling among the rocks below, engage him in tormenting dalliance. *Alberich* has become enraged at his pretty tantalizers, when a ray of sunlight falls upon the gold, which lies in a cleft at the summit of the jagged rock, and now begins to glow. The increasing refulgence is seen and heard simultaneously, for as the new light floods the scene, orchestra and singers break out into a ravishing apostrophe to the gold. The secret of its power is wrought into a ring by one who has forsworn love is prattled away by the nixies. *Alberich* clambers up the rock, renounces love, and seizing the gold, plunges into the depths. Darkness shrouds the nixies, whose merry music runs out into gloomy plaints. This description is not fanciful. All that is here told is done, and the pleasure which the eye derives from one of the loveliest stage illusions ever conceived is intensified by the beautiful music, which has a marvellous descriptive potency that almost makes the ear share in the function of the eye.

In the second scene we are brought to the abode of the gods, or rather in its vicinity, and made a witness of the debate between the giants *Fafnir* and *Fasolt* on one side, and the celestial personages

of the play on the other, for the possession of *Freia*. *Wotan* is as anxious as the giants to possess the ring, and when old age and decrepitude are threatened by the loss of *Freia* and her apples of gold, he and *Loge* descend to Nibelheim, bind *Alberich*, drag him to the surface, and compel him to buy his liberty with the Nibelung hoard and magic ring. In the caverns of Nibelheim the rocks glow with the reflection of forge fires, and the clang of hammers falling upon anvils fills the ear; for the Nibelungs are workers in metals. Under the walls of Walhalla the gods compel *Alberich* to ransom himself, and *Wotan* robs him of the ring. The dwarf burdens it with a curse, thus introducing into the drama the evil principle which accomplishes the destruction of all its heroes till restitution is made and expiation accomplished by the death of *Siegfried* and the immolation of *Brünnhilde*. The ring goes to the giants as part of *Freia's* ransom, and the strife between gods, giants, dwarfs, and demi-gods for its possession having been begun, the gods enter Walhalla, crossing the Rhine on a rainbow bridge (the "Bifröst" of the Eddas) which *Donner* builds by reason of his dominion over the storm elements. *Loge* lingers in doubt for a while. As the god of fire and the restless representative of the destructive principle, he has pervaded every scene except the first, his red cloak fluttering, eyes, hands, feet, body moving synchronously with a fitful chromatic phrase that crackles and flashes and flickers through the orchestra whenever he takes part in the action. As for the other gods, they present themselves to the spectators in picturesque robes and ornaments copied from the oldest relics of Scandinavian antiquity.

The unique charm which lies in Wagner's "Rheingold," and bears its share of the responsibility for the paradox which I discussed a while ago with a view of indicating how best to approach it, is due to the subtle union of painting, pantomime, poetry and music, which the drama discloses. Like all other works of Wagner, "Das Rheingold" has moments in which each of these factors has individual and independent value, but the highest potency of each is found in the union. Its moments of absolute musical beauty were fairly familiar in New York before the first production of the work on this occasion. The whole of the first scene, two episodes from the second (*Wotan's* apostrophe to Walhalla and *Loge's*

report on his effort to find a ransom for *Freia*), and the *finale* have been given several times at concerts of the Philharmonic and Symphony Societies, and were grouped together by Mr. Thomas at the music festival in May, 1882. Together these scenes fill eighty-five out of the two hundred and eleven pages of the simplified piano-forte score. Scarcely any of the scenes omitted in making the concert selections have enough absolute musical beauty to entitle the Metropolitan representation to the credit of having added materially to the public knowledge of Wagner as a musician.

The music belongs to the declamatory style in which the dialogues of the Nibelung plays are carried on. It has sometimes seemed to me, however, as if it derived a peculiar charm in "Das Rheingold" from the fact that in this score the so-called "leading motives," or better, typical themes, have their earliest use. Wagner's system of musico-dramatic composition rests upon the development of these melodic themes, and it follows as a necessary corollary of that system that as the passions and purposes of the tragedy grow complex the musical texture into which the themes, typical and representative of those passions and purposes enter, must also become more complex and heterogeneous. In "Das Rheingold" the phrases have a sort of elemental simplicity and forcefulness. It is pleasant to make such a discovery, for through it we learn that even so intricately convoluted a brain as Wagner's paid willing tribute to the universal law of symmetry and order. The music associated with Walhalla and with *Wotan* as the lord of Walhalla, with which he builds up the magnificent apostrophe at the opening of the second scene, is a case in point. The simplest intervals in the whole musical scheme unite to form its melody and harmony. So the phrase in the orchestra which greets the first glimmer of the gold, and the trumpet call typical of the sword (which in Wagner's book is yet only a thought in the mind of *Wotan* but at the Metropolitan representations was a veritable thing, resort being had to a deplorable bit of materialism) are composed of the tones of the common chord. The whole introduction is built on a pedal point of E-flat, with the simplest harmonies, the development of the climax reached in the song of the nixies coming from the gradual entrance of the instruments and the augmentation of the undulating accompaniment. Instances might easily be multiplied.

The one character that presents himself fully developed is *Loge*, and it is significant that no person in the tetralogy is better characterized in the music than he, so far as two of his attributes go. To find the loftiest intellectual attributes given to the spirit of evil is not an uncommon thing in mythologies and tales of folk-lore, but being a fire-god, *Loge* must be in motion. Though his capers and caprioles consort with his destructiveness as symbolized by fire, it is difficult to reconcile them with the essentially dignified activity of thought.

If it cannot be said that the representation of "Das Rheingold" increased the public knowledge of Wagner's beautiful music, neither can it be said that the drama enhanced his reputation as a poet *per se*. As a playwright, however, and especially as a stage machinist, the American public will henceforward think of him with augmented wonder and admiration.

STEINWAY HALL. Pianoforte recital by Miss Adele Aus der Ohe.

Fantasia and Fugue, G minor, Bach-Liszt; Sonata, op. 27, No. 2, Beethoven; Pastorale and Capriccio, Scarlatti; Impromptu, B-flat, Schubert; "Spinning Song," Mendelssohn; Andante Spianato et Polonaise, Chopin; "Faschingsschwank," op. 26, Schumann; Rhapsodie Espagnole, Liszt.

Saturday, Fifth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Das Rheingold." Conductor, Anton Seidl.

SOUTH CHURCH. 4 p. m. Gerrit Smith's seventy-fourth organ recital. Symphony from the "Christmas Oratorio," Bach; Melody in C, Silas; "Be Thou With Me," Hiller (Miss Emily M. Lawler, contralto); Christmas Pastorale (new), W. T. Best; Sonata, B-flat, No. 4, Mendelssohn; "The Resurrection," Harry Rowe Shelley (Miss Lawler); Larghetto, G minor, (Book IX), Capocci; Minuet, G minor, Tours.

CHICKERING HALL. First Thomas orchestral concert. Festival March, Theodore Thomas; Symphony No. 2, D major, op. 36,

Beethoven; Introduction, Recitative, and Air from "Medea," Cherubini (Mme. Fursch-Madi); Concerto in A minor, op. 102, Brahms (Max Bendix, violin, and Victor Herbert, violoncello); Fragment from "Samson and Delilah," Saint-Saëns (Mme. Fursch-Madi); Three Slavonic Dances, Series III, op. 72, Dvořák. Conductor, Theodore Thomas.

This was the first of a series of ten concerts given by Mr. Thomas under new administrative auspices, after he had announced his intention to disband his orchestra. Mr. Thomas brought forward an unusual number of novelties. Chief of these was the Concerto by Brahms for violin, violoncello, and orchestra. The Concerto is no more remarkable and unique because of the vehicle chosen for it than it is as a piece of music. It is now a trifle over a year old, its first public performance having taken place at the Gewandhaus in Leipsic on New Year's Day of 1888. In Europe, Joachim, the violinist, and Hausmann, the 'cellist, have practically monopolized it, and they are not likely to have many rivals in its performance. It is highly intellectual music, and sincere and full enjoyment of it is reserved for highly cultured publics. Yet intellectuality is not its only characteristic. The second movement is an exquisitely beautiful and noble instrumental lyric, and there are passages in the first and last movements that awaken the keenest sensations of delight. Both solo parts bristle with technical difficulties, which were conquered in so masterly a manner by Mr. Bendix and Mr. Herbert that their skill held the attention whenever it threatened to desert the music.

The other novelties were three delightfully piquant and spirited Slavonic dances by that prince of orchestral colorists, Dvořák, an air (or rather a portion of a duet) from Saint-Saëns's "Samson and Delilah," and the March which opened the concert. The vocal novelty, like the splendid scene from the third act of Cherubini's "Medea," which follows the stormy introduction to the third act (also given at the concert), Madame Fursch-Madi sang in that large and passionate style of which she is so splendid an exponent. Many of those who listened with proper delight to the highly emotional recitative which preceded the air will be surprised to learn that it was not composed by Cherubini, but by Franz Lachner, who prepared the

January.]

THE MUSICAL SEASON 1888-1889.

German version of "Medea" in use across the water. Cherubini composed "Medea" for the Théâtre Feydeau, in Paris, where only operas with spoken dialogue and without ballets were permitted to be given, so as to avoid competition with the Grand Opera. The recitative is such a fine piece of writing that Lachner ought to have credit for it. Mr. Thomas has never laid much store on his own productions as a composer, and I do not believe that his heart felt any great warmth toward the last child of his fancy. At any rate the child doesn't deserve it. To many the occasion was Mr. Thomas's *début* as a composer. He has not courted the muse diligently and has been rather secretive about his compositions, but I have recollections of a romance for viola solo of his, heard many years ago, which are much pleasanter than the feelings awakened by the new "Festival March."

STEINWAY HALL. Anton Seidl's third Orchestral Concert. "Les Préludes," Liszt; "Bethörte! die an meine Liebe glaubt," Weber (Fanny Moran-Olden); "Dramatic" Symphony, Rubinstein; Introduction and Finale from "Tristan und Isolde," Wagner (*Isolde*, Frau Moran-Olden). Conductor, Anton Seidl.

Monday, Seventh.

METROPOLITAN OPERA HOUSE. German opera. "Das Rheingold." Conductor, Anton Seidl.

Tuesday, Eighth.

STEINWAY HALL. Pianoforte recital by Moriz Rosenthal. "Wanderer" Fantasia, Schubert; First Movement from the First Concerto for Violin, Paganini (Fritz Kreisler); Nocturne, Impromptu, and Valse, Chopin; Étude, Ludwig Schytte; Two Songs (Miss Pauline Weis); Fantasia on Themes from "Don Giovanni," Liszt; Legende and Tarantelle, Wieniawski (Master Kreisler).

CHICKERING HALL. Second concert of the Philharmonic Club. Quartet, A major, op. 41, Schumann; Songs: "Her Eyes,"

Franz, and "Arise," Franz Ries (Holst Hansen); Sonata for Pianoforte and Violin, C minor, op. 45 (new), Grieg; Songs: "Spring Greeting," Lassen, and "Ich grolle nicht," Schumann (Mr. Hansen); Sextet, for flute, two violins, viola, and double-bass, Charles Kurth, Jr., (new).

CRESCENT HALL. Concert of the Composers Club, devoted to the music of Schumann. Quintet, op. 44 (Miss Lucie E. Mawson, Sam Franko, Nahan Franko, Charles P. Schmidt, and Victor Herbert); Songs: "Tears of Joy" and "I Will Not Grieve" (Clinton Elder), "The Almond Tree" (Miss Jessamine Hallenbeck); "Träumerei," for viola (Nahan Franko); Songs: "It Cannot Be," "When Thy Sweet Eyes" (Miss Alice S. Lincoln); First Movement from the Pianoforte Concerto in A minor (Miss Mawson; second pianoforte, Miss Emily Buchmann); Songs: "My Soul is Dark" and "Sunshine" (Miss Helen Dudley Campbell); "Evening Song," for violin (Sam Franko); "The Wanderer" (Wilbur F. Gunn); Quartet for Strings, A minor, op. 41.

Wednesday, Ninth.

METROPOLITAN OPERA HOUSE. German opera. Meyerbeer's "Prophet." Cast: *John of Leyden*, Julius Perotti; *Oberthal*, Adolf Robinson; *Fides*, Fanny Moran-Olden; *Bertha*, Alma Fohström; *Zacharias*, Karl Muehe; *Jonas*, Wilhelm Sedlmayer; *Mathisen*, Ludwig Mödlinger. Conductor, Walter J. Damrosch.

Thursday, Tenth.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and thirty-eighth organ recital. Fantasie and Double Fugue, op. 4, Christian Fink; Introduction to "St. Elizabeth," Liszt; Sonata No. 4, op. 31, A. G. Ritter; Fantasia, E flat, Saint-Saëns; Christmas Pastorale, in G, Corelli (arranged by Best); Grand Solemn March, E-flat, Henry Smart.

January.]

THE MUSICAL SEASON 1888-1889.

METROPOLITAN OPERA HOUSE. First private concert of the Metropolitan Musical Society. "Hail, Music, Hail," from "The Praise of Music," Beethoven; Psalm XLIII, motet in eight parts, Mendelssohn; Air from "Samson and Delilah," Saint-Saëns (Miss Emily Winant); "Awake," chorale from "Die Meistersinger," Wagner; "Sleep, My Flower," Kjerulf; Madrigal, "Matona, Lovely Maiden," Orlando de Lasso; "Legends," Möhring (Miss Bissell, Mrs. Danforth, Mrs. Anderson, and Mrs. Raymond); "A Song of Thanksgiving," Frederick H. Cowen (first time in America); Serenade, Flotow; Andante and Finale from the Concerto in G minor, Mendelssohn (Richard Hoffman); "Morning Song," Rheinberger; March and Chorus from "Tannhäuser," Wagner. Conductor, William R. Chapman.

Friday, Eleventh.

CALVARY CHURCH. 3:30 p. m. Arthur E. Crook's eighth organ recital. Allegro, G minor, Wermann; Andante from a Duo for Pianoforte, Dussek; Prelude and Fugue in A minor, Bach; "Cantique de Noël," Adam.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Die Meistersinger." Cast: *Hans Sachs*, Emil Fischer; *Veit Pogner*, Joseph Beck; *Kunz Vogelgesang*, Albert Mittelhauser; *Konrad Nachtigal*, Jean Doré; *Beckmesser*, Ludwig Mödlinger; *Fritz Kothner*, Alois Grienauer; *Balthasar Zorn*, Herr Pache; *Ulrich Eisslinger*, Herr Goettich; *Augustus Moser*, Herr Cook; *Herman Ortel*, Herr Doerfler; *Hans Schwartz*, Herr Eiserbeck; *Hans Foltz*, Herr Witt; *Walther von Stolzing*, Max Alvary; *David*, Wilhelm Sedlmayer; *Eva*, Katti Bettaque; *Magdalena*, Hedwig Reil; *Nachtwächter*, Jean Doré. Conductor, Anton Seidl.

Saturday, Twelfth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Das Rheingold." Conductor, Anton Seidl.

SOUTH CHURCH. 4 p. m. Gerrit Smith's seventy-fifth organ recital. Toccata in F, Buxtehude; Andante in D-flat, op. 14, No. 1, Battison Haynes; "Pour Out Thy Heart," Molique (H. E. Distlehurst, tenor); Concerto, "Natale," No. 8, Corelli; Étude, op. 32, No. 9, Jensen; "If With All Your Hearts," from "Elijah," Mendelssohn (Mr. Distlehurst); Bridal Song and Festival March, Jensen (arranged by Gerrit Smith).

METROPOLITAN OPERA HOUSE. Third concert of the Philharmonic Society. Symphony in C, "Jupiter," Mozart; Recitative and Air from "Le Nozze di Figaro," Mozart (Miss Emma Juch); Theme and Variations from the Sextet, op. 18, Brahms; "Die junge Nonne," Schubert (Miss Juch); Symphony No. 7, A major, op. 92, Beethoven. Conductor, Theodore Thomas.

Monday, Fourteenth.

STEINWAY HALL. Second concert of the Metropolitan Trio Club. Sonata for Pianoforte and Violoncello, op. 18, Rubinstein (Mr. Herman and Mr. Herbert); Scotch Songs, arranged by Beethoven (Miss Marie Maurer, accompanied by the Club); Songs from "Der Trompeter von Säkkingen," Riedel (Miss Maurer and Max Treumann); Trio, op. 99, Schubert.

METROPOLITAN OPERA HOUSE. German opera. "Die Meistersinger." Conductor, Anton Seidl.

Tuesday, Fifteenth.

CHICKERING HALL. 3 p. m. Concert by William H. Sherwood, assisted by Miss Julia Waldron, soprano, Miss Ellie Long, contralto, and two of his pupils. Mr. Sherwood played: Fantasia, C minor, Bach; Second Gavotte, in F, Wilson G. Smith; "Spring's Approach," Edmund Neupert; Valse Noble, No. 3, C. F. Weitzmann; Waltz from "Carnival di Milano," op. 21, Hans von Bülow; Barcarolle, op. 60, Chopin; Sonata, op. 111, Beethoven; "Elfenspiel," Carl Heymann; Campanella, Paganini-Liszt.

January.]

THE MUSICAL SEASON 1888-1889.

STEINWAY HALL. Concert of the Boston Symphony Orchestra. Symphony, D major, No. 2, Haydn; Suite in F, op. 39, Moszkowski; Hungarian Dances, Brahms; "Tasso," Liszt. Conductor, Wilhelm Gericke.

Wednesday, Sixteenth.

METROPOLITAN OPERA HOUSE. German opera. "Das Rheingold." Conductor, Anton Seidl.

Thursday, Seventeenth.

CHICKERING HALL. 3:15 p. m. First Thomas Orchestral Matinee. "Musik zu einem Ritterballet," Beethoven; Concert Overture, "In Autumn," Grieg; "Dreams," Wagner; Romanza and Rondo from the Concerto in E minor, Chopin (Richard Hoffman); Serenade No. 3, D minor, Volkmann (violoncello obbligato, Victor Herbert); "Les Préludes," Liszt. Conductor, Theodore Thomas.

For the New York public there were three novelties in the scheme of this concert, namely, the "Musik zu einem Ritterballet," by Beethoven, Concert Overture "In Autumn," by Grieg, and "Dreams," by Wagner. The Overture and the last piece had been played at the first of the Brooklyn Philharmonic concerts. The passionate beauty of the Wagner selection, and Mr. Bendix's playing of the violin part won their way here as they did across the river, and the music had to be repeated. It is a transcription for violin obbligato, string orchestra, clarinets, bassoons, and horns, of the song, with pianoforte accompaniment which Wagner designated a "study" for "Tristan und Isolde." The name of the transcriber is unknown to me, but whoever he is he has managed to infuse his score with much of the sensuous warmth of Wagner's great love-drama. Although Beethoven's "Knightly Ballet" was composed in 1790 or 1791, and its existence has always been known, it had lain unused (except as a pianoforte piece) and in manuscript from that time till a comparatively short time ago, when its publication in the last volume of the complete edition of Beethoven's works by

Breitkopf and Härtel, and its performance at the first Gewandhaus concert in Leipsic directed attention to it. It was written when Beethoven was but twenty years old and about the same time as the Funeral Cantata whose manuscript was found two years or so ago. Unlike that cantata, however, the whereabouts of the manuscript has always been known. Thayer, in his "Chronologisches Verzeichniss" mentions the fact that the music was played on March 6, 1791, in the Electoral Palace at Bonn, and that the unpublished autograph was in the possession of Artaria & Co. Marx's biography also mentions the work as among those still unpublished. The music is not likely to arouse any other than an interest of curiosity. It consists of eight short numbers, named as follows: 1, March; 2, German Song; 3, Hunting Song; 4, Romance; 5, War Song; 6, Drinking Song; 7, German Dance; 8, Coda. Pretty melodies, fluently scored, with nice attention to such effects of color and sonority as were the common property of the musicians of the Haydn period, and the familiar and conventional devices of characterization (horn harmonies in the "Hunting Song," flaring trumpets in the "War Song," *pizzicati* in the Romance, etc.,) make up the substance of this pantomimic music. It is pretty, graceful, innocuous. More cannot be said of it.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and thirty-ninth organ recital. Fantasia and Fugue, C minor (Book III, No. 6), Bach; Adagio in E, op. 35, Merkel; Sonata, G minor, op. 58 (new), J. P. E. Hartmann; Introduction, Air and Variations, in A, W. T. Best; Piece in canon form, op. 56, No. 4, Schumann; Marche Religieuse, in D, Adolphe Adam.

STEINWAY HALL. Pianoforte recital by Miss Amy Hare. "Aufschwung," Romance and Finale from the *Études Symphoniques*, Schumann; Sonata, op. 57, Beethoven; Berceuse and Polonaise, op. 53, Chopin; Norwegian Wedding March, Grieg; Rigaudon, Raff; Valse Caprice, Rubinstein.

CHICKERING HALL. Second concert of the Beethoven String Quartette. Quartet, E-flat, op. 74, Beethoven; Air, Bach; Serenade,

January.]

THE MUSICAL SEASON 1888-1889.

Haydn; Quartet, B-flat, op. 41, Saint-Saëns (pianoforte, Miss Dyas Flanagan). Mrs. Ernst Thiele sang songs by Schubert, Godard, and Reinecke in place of Holst Hansen, announced.

Friday, Eighteenth.

CALVARY CHURCH. 3:30 p. m. Arthur E. Crook's ninth organ-recital. Concerto in B-flat, Handel; Cantilène Nuptiale, and Grand Chœur, in B-flat, Dubois; Aria from a Sonata for the Cembalo, Paradies; Gavotte and Musette, in D minor, from a Suite for Pianoforte, W. Macfarren; Theme and Variations in G, Westbrook; Festival March, E-flat, Lachner.

Saturday, Nineteenth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Die Meistersinger." Conductor, Anton Seidl.

SOUTH CHURCH. 4 p. m. Gerrit Smith's seventy-sixth organ recital. Prelude, op. 2, No. 6, Carl Piutti; "Albumblätter," op. 28, Nos. 2 and 3, Grieg (arranged by Mr. Smith); "But the Lord is Mindful," Mendelssohn (Mrs. Sarah Baron Anderson); Theme and Variations, A major, Hesse; Quintet from "Die Meistersinger," Wagner (arranged by Westbrook); "Serenade," Raff (Mrs. Anderson); Cantilène Pastorale, op. 15, No. 3, Guilmant; Wedding March, in F (MS.), Henry Holden Huss.

CHICKERING HALL. Edwin Klahre's second pianoforte recital. Sonata, op. 57, Beethoven; Nocturne, F-sharp, Fantaisie Impromptu and Polonaise, op. 53, Chopin; Arietta di Balletto, Gluck-Joseffy; "Kammenoi-Ostrow," Rubinstein; Spinning Song, Wagner-Liszt; Carneval, op. 9, Schumann; Impromptu, G major, Tema con Variazioni, B-flat, Schubert; "Dreams of Love," No. 3, "Le Rossignol," Ballade in B minor, and "Son-nambula" Fantasia, Liszt.

ACADEMY OF MUSIC, BROOKLYN. Third concert of the Brooklyn Philharmonic Society. Overture, "Iphigenia in Aulis," Gluck

(with Wagner's ending); Largo and Allegro, from a Sonata (No. 5) for Clavier and Violin, Bach (arranged for orchestra by Theodore Thomas); Concerto No. 1, E minor, op. 11, Chopin (Moriz Rosenthal); Symphony No. 4, op. 95, "Dramatic," Rubinstein. Conductor, Theodore Thomas.

The Sonata for Clavier and Violin whose first two movements Mr. Thomas transcribed for orchestra, is in the key of F minor, and has long enjoyed the reputation of being one of the finest specimens of Bach's chamber music. It is known, however, only to the few, its style being antiquated, its beauty of the kind that appeals to the small class with whom music is more than the plaything of an idle hour. It belongs to the category of works which, at the time of its composition, were called trios, not because three instruments were used in their performance, but because they were written in three voices—in this case two voices being given to the clavier (that is the spinet or harpsichord) and one to the violin. It is not likely that any one will seriously question the legitimacy of such a proceeding as Mr. Thomas's in taking a composition whose beauty has long challenged his admiration and adapting it to the appreciation of to-day by transcribing it for the most dignified of all musical instruments, the modern orchestra; but if any one, hiding behind the cloak of "purism," so-called, should enter a protest and urge the maintenance of the integrity of Bach's score, he could easily and effectually be answered with the statement that tradition and the written page agree in proving that this sonata, for instance, would not be heard either as Bach imagined or performed it if two players were to confine themselves to playing the notes as they appear in the most authentic publication of Bach's works. Not only is there a great difference between the modern pianoforte and the harpsichord for which Bach wrote, but there is evidence in the music that Bach expected the support of an accompanying keyed instrument at performances of the sonata. In various places, generally at the beginning of a formal division of a movement, Bach has written out in figures the harmonies which he desired the accompanist to play; and in one place he specifically prescribes "Accom.," an abbreviation for "Accompagnamento."

All students of music ought by this time to be informed con-

cerning the manner in which musicians of Bach and Handel's time were wont to supply the accompanying voices to a figured bass. All the work which Robert Franz has done in the case of Bach's cantatas and Passion Music, as well as the chamber airs and duets, is based upon this understanding. The indicated harmonies were not played merely as full chords, but melodic material as well was drawn from them and woven into the musical fabric. Mr. Thomas seems to have gone to work in an entirely analogous manner in transcribing this sonata for full orchestra. The harmonic structure being fully indicated either by figures or the three voices, he has neither added to nor subtracted from Bach in this respect. He has, however, wonderfully multiplied the sonority by calling in the aid of the multi-voiced apparatus under his control. In the preface to the volume of the Bach Gesellschaft, which contains this sonata, Dr. Rust has shown by a brief exposition of the mechanical construction of the harpsichord (with its several sets of strings and its couplers which made it possible for a player to command notes of four, eight, and sixteen feet tone with a single hand) that the music on the staff by no means indicated all the tones that were heard at a performance aside from the accompaniment. When such effects were desired the drawing of a coupler* would place a volume of sound at the control of the player much greater in proportion to the normal tone of the instrument than is possible on the grand pianoforte of to-day, which lacks all these devices. Equivalents for these added tones the orchestra supplies in plenty, and knowledge of these facts would be apt to suggest the plan which Mr. Thomas has followed in his effort to rehabilitate a composition that, because of its archaic style and the loss of the old art of accompaniment playing, had fallen into desuetude.

Mr. Thomas has dedicated the transcription to the Brooklyn Philharmonic Society. He wrote it, I believe, in October, 1888, and since then has also arranged the two remaining movements. His apparatus consists of two flutes, two oboes, two clarinets, two bassoons, four horns, three trombones, and the strings. As a rule, he has left the original violin part in the strings of the orchestra

* Many harpsichords had stops like organs, which not only regulated the character, but also the quantity of tone by shifting the jacks so that their tiny quills would twang one, two or three sets of strings tuned in unison and the octave.

and rewrote the clavier part for the remainder of the band. This is most specifically true of the first movement, where the violin part is a broad cantilena in three-two time, one of those Bachian specimens of almost endless melody like the familiar Air from the Suite in D. This instrumental song Mr. Thomas permits all the violins and violas to sing in unison, while he develops the theme out of which the three-voiced clavier part is composed in the parts of the wind-instruments. Here and elsewhere, whenever complementary harmonic matter is needed, he applies it in Bach's style, deriving the phrases from some portion of the original themes. It is of this first movement, a Largo, that Spitta says: "The movement is imbued with a desire, not agitated, but of inexpressible intensity, for redemption and peace, and spreads its wings at last with such a mighty span that it seems as if it would throw off every earthly tie." This is an accurate characterization of the emotional contents of the movement, which, indeed, has the dignity and beauty of some of the finest of Bach's church music. Its spirit is much like that of the first number of the "Passion music according to St. Matthew."

METROPOLITAN OPERA HOUSE. Fourth concert of the Symphony Society. Symphony No. 2, C minor, Tschaïkowsky; Concerto for Violin, Tschaïkowsky (Miss Maud Powell); Scene from "Moses," Rubinstein (Miss Anna L. Kelly, Miss Helene Von Doenhoff, Miss MacPherson, and Women's Chorus from the Oratorio Society); Dead March from "Saul," Handel; Hungarian March, Schubert-Liszt; "Kaisermarsch," Wagner. Conductor, Walter J. Damrosch.

Tschaïkowsky and Rubinstein, as representatives of musical Russia, monopolized this programme which looked fairly attractive, owing largely to the fact that a scene from Rubinstein's sacred opera "Moses" occupied the place of honor upon it. But the novelty was disappointing. It is a scene which depicts the finding of the infant in the bulrushes. All the singers, principals and chorus, are women, and the music never rises above prettiness, its monotony in respect of color being accentuated by a persistent Orientalism in melodic structure. Four female characters figure in

January.]

THE MUSICAL SEASON 1888-1889.

the scene, but by mixing up the contralto parts Mr. Damrosch got along with three singers. Incomparably more interesting were the Symphony in C minor and the Concerto for Violin by Tschäikowsky. The Symphony was first brought forward in America by Dr. Damrosch at a concert of the Symphony Society on December 8, 1883. It is full of Muscovite muscularity. The Concerto was played by Miss Maud Powell, who struggled bravely with it and accomplished a performance that proved the earnestness and excellence of her musical nature. She played the first movement at one of Mr. Seidl's Chickering Hall concerts in the season of 1887-1888. It is by far the most noteworthy part of the work, though the second movement (a canzonetta, played *con sordino*) has an indubitable and delicate charm. The last movement seemed weak and uninteresting.

Monday, Twenty-first.

METROPOLITAN OPERA HOUSE. German opera. Halevy's "La Juive," and reëntance of Mme. Lilli Lehmann. Cast: *Eleazar*, Julius Perotti; *Recha*, Lilli Lehmann; *Cardinal*, Emil Fischer; *Leopold*, Max Alvary; *Eudora*, Alma Fohström; *Ruggiero*, Ludwig Mödlinger; *Alberto*, Jean Doré. Conductor, Walter J. Damrosch.

THE CASINO. "Nadjy," comic operetta, revived.

Tuesday, Twenty-second.

STEINWAY HALL. Concert by the New York String Quartet. Quartet, A minor, op. 41, No. 1, Schumann; Air from "Titus," Mozart (Miss Helen Dudley Campbell); Quartet, E-flat, op. 12, Mendelssohn.

Wednesday, Twenty-third.

METROPOLITAN OPERA HOUSE. German opera. "Die Meistersinger." Conductor, Anton Seidl.

Thursday, Twenty-fourth.

CHICKERING HALL. 3:15 p. m. Second Thomas Orchestral Matinee. Introduction and Fugue, from the Suite, op. 43, Tschäikowsky; Overture, E minor, Schubert; Gavotte, Sicilienne, and Bourrée, Bach (transcribed for orchestra by F. A. Gevaert); "Don Quixote," op. 87, Rubinstein; Hungarian Dances, Brahms (transcribed by Dvořák); Suite, op. 46, Grieg; Overture, "Tannhäuser," Wagner. Conductor, Theodore Thomas.

The penchant which the principal orchestra leaders of the world have shown of late for delving among the early or little known compositions of the masters and bringing forward works which, until the era of complete editions set in, were not deemed worth publishing, might be construed into a reflection upon living writers if the evidence were not so plain that the purpose is only to appeal to curiosity. The same tendency has been exhibited by publishers of poems and novels, and the result has generally been analogous to that which followed the production of musical compositions of which, in their day, the authors and their publishers thought lightly. Idle curiosity has been satisfied at the cost of some of the reputation which the composers had always enjoyed, but could no longer defend. It is not everybody who can listen discriminately to a musical composition, or know enough of its history to understand the reason for a possible weakness in it; and if the performance of juvenile or indifferent "occasional" works is to be continued, it would seem to be no more than fair to the memory of the great dead that their history be noted on the programme. It would have saved some a feeling of disappointment last week at Mr. Thomas's first matinee had they been informed that the "Ritterballet" was a fugitive trifle, written by Beethoven when scarcely more than twenty years of age, for a social affair in which a noble friend (who designed the entertainment) was concerned, and performed at the time without the name of the composer being divulged. On this occasion, too, the lovers of Schubert, while listening to that master's Overture in E minor (which, like the "Ritterballet," was published for the first time not long ago), would have found a solution of some of the questions which it raised in a simple record of

the circumstances of its composition and tardy publication—had they been told, for instance, that it was written in February, 1819, before the young composer had been successful in any of his efforts to handle the larger forms. The Overture is intrinsically more interesting than the youthful Beethoven's ballet music, and in its ingenious dialogues between the instrumental groups and the energetic nature of its accompaniment figure, one might see a foreshadowing of the strong and original spirit that was making its first essays in lofty flight; but, after all, the performance of the Overture intercepted some of the rays which we are accustomed to see streaming from the halo that crowns the second Beethoven when he presents himself as the creator of the C major Symphony and the D minor Quartet.

The production for the first time in New York (Mr. Gericke had previously performed it in Boston) of this Overture was not the only unique feature of the concert. Mr. Thomas's scheme bristled with novelties. To begin with, there was the "Introduction and Fugue" (op. 43) by Tschaiikowsky, full of the characteristics of that daring writer. Then came the Schubert Overture, next transcriptions for orchestra of three dances (Gavotte in D minor, Sicilienne in G minor, and Bourrée in A minor) by Bach, the orchestral dress by Gevaert; then Rubinstein's humorous tone-poem, "Don Quixote," which, though not so set down, was practically new to the audience, followed by a set of Hungarian dances, orchestrated by that prince of instrumental writers, Dvořák, and four pieces grouped together as a Suite (op. 46) by Grieg. Rubinstein's "Humoreske" is "programme music" of the most unblushing frankness, and recites so plainly that all may follow the story of the Knight of La Mancha's adventures with the flock of sheep, the unappreciative peasant women (whose careless singing and giggling laughter are capitally depicted), and the graceless convicts at whose hands the poor lunatic meets his death. Among the best features of the composition are the passages designed to delineate the gradual clouding of the Knight's mind, and, at the close, his too tardy return to sanity. The Hungarian dances are brilliantly treated by Dvořák, and have more of the Magyar wildness in them than the better known ones transcribed by Erdmannsdörfer and Parlow.

Grieg's set of pieces consists of four compositions of small

dimensions, which originally belonged to the incidental music written for Ibsen's dramatic poem, or allegory, entitled "Peer Gynt." Had this fact been mentioned on the programme, it would at least have given a clew to the meaning of the superscriptions of the various movements. In the poem the hero, who is a Norwegian peasant, is carried off to various parts of the world, which circumstance, doubtless, explains the Oriental tinge which some of this music has. The first movement is a charming mood picture, designed to give expression to the feelings awakened by morning; the second movement is a funeral march, entitled "The Death of Ase"; the third a dainty mazurka with muted strings, entitled "Anitra's Dance," and the fourth a somewhat grotesque march with Janizary effects, called "In the Hall of the Mountain King." The music is not strongly imaginative, but it is undeniably pretty and characteristic of its author.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and fortieth organ recital. Prelude, A minor (Book IV, No. 13), Bach; Fugue, A minor, J. Lipavsky; Offertorio in A (new), Capocci; Organ Symphony No. 4 (new) H. Matthison-Hansen; Prelude to "Otho Visconti," F. G. Gleason; Sonata, No. 9, op. 183, Merkel.

Friday, Twenty-fifth.

STEINWAY HALL. Pierre Douillet's second pianoforte recital. Sonata, op. 57, Beethoven; "Il va venir," from "La Juive," Halevy (Miss Annie Healy); Romance, F-sharp, Schumann; Étude, D-flat, Liszt; Spinning Song, Wagner-Liszt; Nocturne, D-flat, Chopin; "Erlkönig," Schubert-Liszt; Songs: "When in Thy Eyes I Gazed," Douillet, and "Good Night," Ries (Miss Healy); Hungarian Rhapsody, Liszt.

METROPOLITAN OPERA HOUSE. German opera. "La Juive."
Conductor, Walter J. Damrosch.

January.]

THE MUSICAL SEASON 1888-1889.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Siegfried." Conductor, Anton Seidl.

Saturday, Twenty-sixth.

SOUTH CHURCH. 4 p. m. Gerrit Smith's seventy-seventh organ recital. Prelude and Fugue in C, Hesse; Meditation in A and Allegretto in D, Deshayes; "Lord God of Abraham," from "Elijah," Mendelssohn (Purdon Robinson); Solemn March from "The Story of Sayid," Mackenzie; Andante in E and Minuet, A minor, B. Luard Selby; "Love Not the World," Sullivan (Mr. Robinson); Sketch, D minor, No. 4, Schumann; Adagio and Finale from the Organ Symphony No. 2, Widor.

Sunday, Twenty-seventh.

LIEDERKRANZ HALL. Second concert of the Deutscher Liederkranz. Prelude, "Meistersinger," Wagner; Concerto No. 1, E-flat, Liszt (Moriz Rosenthal); Male part-songs: "Die Nacht," Schubert, "Dornröschen," Dregert, and "Schifferlied," Weinzierl; Concerto No. 2, D minor, for violin, Wieniawski (Fritz Kreisler); "Ocean, du Ungeheuer," Weber (Fanny Moran-Olden); "Am Springbrunnen," Davidoff-Rosenthal, and Chant Polonais, Chopin-Liszt (Herr Rosenthal); Scenes from "Moses," Rubinstein (solo parts: Fanny Moran-Olden, Karl Moran, Joseph Beck, and Max Treumann). Conductor, Reinhold L. Herman.

Monday, Twenty-eighth.

CHICKERING HALL. 3 p. m. Concert of William H. Sherwood, assisted by some of his pupils. Mr. Sherwood played: Gavotte in C, op. 20, No. 2, Constantin Sternberg; Sonata, A-flat, op. 39 (first three movements), Weber; Sonata, B minor, op. 35, Chopin; "Waldesrauschen" and Polonaise in E, Liszt.

METROPOLITAN OPERA HOUSE. German opera. "Les Huguenots," Madame Lehmann as *Valentine*. Conductor, Anton Seidl.

Tuesday, Twenty-ninth.

STEINWAY HALL. Concert of the Banner String Quartette. Quartet, G major, op. 18, No. 2, Beethoven; "Il Trillo del Diavolo," Tartini (Michael Banner); "Serenade," trio for pianoforte, violin, and violoncello, op. 64, Hiller (Messrs. Dulcken, Banner, and Hemman); Quartet, B-flat, op. 76, No. 4, Haydn.

Wednesday, Thirtieth.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Tannhäuser." Cast: *Landgrave*, Emil Fischer; *Tannhäuser*, Paul Kalisch; *Wolfram*, Alois Grienauer; *Walter*, Albert Mittelhauser; *Biterolf*, Carl Mühe; *Heinrich*, Herr Pache; *Reinmar*, Jean Doré; *Elizabeth*, Katti Bettaque; *Venus*, Lilli Lehmann; *A Young Shepherd*, Felice Koschoska. Conductor, Anton Seidl.

The version of the opera prepared by Wagner for the Paris Grand Opera was used on this occasion for the first time in America. Its most noteworthy features, the music of the Bacchanale and the extended duet between *Venus* and *Tannhäuser*, had been heard here in concert, however.

Thursday, Thirty-first.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and forty-first organ recital. Toccata and Fugue, D minor (Book III, No. 3), Bach; Larghetto from Quintet, op. 108, Mozart (arranged by Best); Three Pieces, op. 22, Gade; Andante Religioso and Scherzo Symphonique, in D (new), Albert Renaud; Sonata No. 2, Mendelssohn.

LAFAYETTE-AVENUE PRESBYTERIAN CHURCH, BROOKLYN. Fourth organ recital by John Hyatt Brewer, assisted by Miss Henriette Martin, soprano, Carl Venth, violin, and Robert Thallon, pianoforte. Sonata No. 4, Guilmant; Cavatina from "La Reine de Saba," Gounod; Transcriptions: Nocturne, Mendelssohn, Romanza, A. Thomas, Allegretto in A, Tours;

January.]

THE MUSICAL SEASON 1888-1889.

“Abendlied” (new), and Mazurka, Carl Venth (for violin and organ); Improvisations; “Ave Maria,” Bach-Gounod; March from “The Queen of Sheba,” Goldmark (for pianoforte and organ).

STEINWAY HALL. Concert for the benefit of the German Ladies' Society for Widows and Orphans. Overture, “Oberon,” Weber (organ, Armin Schotte); Sarabande, Bach, and “Am Springbrunnen,” Davidoff (violoncello, Victor Herbert); Air from “Der Freischütz,” Weber (tenor, Karl Moran); Polonaise, Chopin (pianoforte, Louise Veling); “Die Uhr,” Löwe (Fanny Moran-Olden); Andante and Allegro from Trio, op. 99, Schubert (Metropolitan Trio Club); “Wohl über Nacht,” Schuy, and Volkslied aus Ober-Oestreich, Kremser (Männergesangsverein Arion); “Ah, Fatima!” Weber, and “Ungeduld,” Schubert (Contralto, Miss Marie Maurer); “Wie kann ich dich vergessen?” and “Der Wanderbursch,” Theodore Heinroth (baritone, Max Treumann); “Das Luftschloss,” Reinecke, and “Wiegenlied,” Mozart (Frau Moran-Olden); Romance, Svendsen, and Mazurka, Wieniawski (violin, Max Bendix); “Ständchen,” Jensen, and “Herzensfrühling,” Wickedede (Carl Moran); Finale from Trio, op. 29, Gade (Metropolitan Trio Club).

FEBRUARY

Friday, First.

CALVARY CHURCH. Arthur E. Crook's tenth organ recital. Allegro Marziale, Weber; Pastorale in G, Merkel; Sonata No. 3, C minor, Merkel; Largo, Handel; Rigaudon, C minor, Lulli; "Farewell of the Shepherds," Berlioz; Offertoire, C minor, Batiste.

METROPOLITAN OPERA HOUSE. German opera. "The Prophet." Frau Schröder-Hanfstängl as *Bertha*. Conductor, Walter J. Damrosch.

Saturday, Second.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. Wagner's "Tannhäuser." Conductor, Anton Seidl.

CHICKERING HALL. 3:30 p. m. Song recital by Mrs. Emma Dexter. Concertstück, Dr. Sparks (W. H. Holt); Air, "Infelice," Mendelssohn; Selections from "L'Allegro," Handel; "Fairy Dance," for violin, Bazzini (Richard Arnold); "Qui la Voce," Donizetti; two airs from "Judas Maccabæus," Handel; Fantasia, "The Storm," for organ, Wély (Mr. Holt); "Der Himmel hat eine Thräne geweint," Kücken, and two songs by Weil; "O, that we Two were Maying," Gounod, "Lullaby," J. Hazard Wilson and "The Three Marionettes," Cooke; Pastorale, Leybach, and March, Teilman, for organ (Mr. Holt.)

SOUTH CHURCH. 4 p. m. Gerrit Smith's seventy-eighth organ recital. Fugue, "St. Ann's," Bach; Revery in D, Lachner (arranged by H. R. Shelley); "Trust in the Lord," Stigelli (Mrs. M. E. Fredericks, contralto); Allegretto in E and Can-

February.] THE MUSICAL SEASON 1888-1889.

tabile in C (Book IX, new), Capocci; March from "Tannhäuser," Wagner; "The Lost Chord," Sullivan (Mrs. Fredericks); Andante in C, Henry Smart; Russian Romance, H. Hofmann (arranged by H. R. Shelley); Fragment Symphonique, G minor, Lemaigre.

STEINWAY HALL. Anton Seidl's fourth orchestral concert. Symphony, D minor, No. 4, Schumann; Air from "Fidelio," Beethoven (Paul Kalisch); Romanza, G major, Beethoven and "Elfentanz," Popper-Halir, for violin (Miss Madge Wickham); Divertissement for Orchestra, Eduard Lalo; "Adelaide," Beethoven (Herr Kalisch); Introduction to "Parsifal," Wagner. Conductor, Anton Seidl.

The Divertissement by Lalo, a pleasing bit of idealized dance music, was a novelty.

CHICKERING HALL. Concert by William H. Sherwood, assisted by the Beethoven String Quartette and some of his pupils. Mr. Sherwood's solos were: Minuet from Suite, op. 72, Raff; Scherzo, B minor, op. 24, Philip Rüfer; "Memories," Robert Goldbeck; "Ballabile," B-flat, op. 3, Bernardus Boekelman; Barcarolle in G and Staccato Étude in C, Rubinstein. With Mr. Dannreuther he played Arthur Foote's Romanza in E, for violin and pianoforte, and with the club, Schumann's Quintet in E-flat, op. 44.

Monday, Fourth.

METROPOLITAN OPERA HOUSE. German opera. "Tannhäuser," with Max Alvary in the titular rôle. Conductor, Anton Seidl.

Tuesday, Fifth.

CHICKERING HALL. Fourth Thomas Orchestral Concert. Sonata in F minor, for clavier and violin, Bach (transcribed for orchestra by Theodore Thomas); Songs from "Egmont," Beethoven (Lilli Lehmann); Symphony No. 2, C major, op. 61, Schumann; Selections from "La Damnation de Faust,"

THE MUSICAL SEASON 1888-1889. [February.

Berlioz (including the romance, sung by Lilli Lehmann). Conductor, Theodore Thomas.

Wednesday, Sixth.

METROPOLITAN OPERA HOUSE. German opera. "Il Trovatore," by Verdi. Cast: *Leonora*, Frau Schröder-Hanfstängl; *Azucena*, Frau Moran-Olden; *Manrico*, Julius Perotti; *Di Luna*, Alois Grienauer; *Ferrando*, Carl Muehe. Conductor, Walter J. Damrosch.

Thursday, Seventh.

STEINWAY HALL. 3 p. m. Song recital by Paul Kalisch. "Gute Nacht" and "Jagdlied," Franz; Cavatina, Raff, and Bolero, Dancla, for violin (Miss Madge Wickham); "Es treibt dich fort," "Es hat die warme Frühlingsnacht" and "Ein Sonntag war's," Joseph Weiss; "Hidalgo," Schumann; "Murmeldes Lüftchen" and "Ständchen," Jensen; Hungarian Dances, for violin solo, Brahms (Miss Wickham); "Adelaide," Beethoven; "Fahrwohl," Lilli Lehmann.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and forty-second organ recital. Chromatic Fantasia and Fugue, A minor, Thiele; Larghetto, B-flat, from op. 150, Spohr (arranged by Best); Organ Symphony, E-flat, No. 6 (new), H. Matthison-Hansen; Allegro Moderato in A, E. J. Hopkins; Three Organ Pieces, in the form of a sonata, op. 45, Oscar Wermann.

CHICKERING HALL. 3:15 p. m. Third Thomas Orchestral Matinee. Serenade, op. 8, Beethoven; Overture, "Der Bauer ein Schelm," Dvořák; "Le Rouet d'Omphale," Saint-Saëns; "Invitation to the Dance," Weber-Berlioz; "Heart Wounds" and "Spring," for strings, Grieg; "Bilder aus Osten," Schumann (for orchestra, by Reinecke); "Waldweben," from "Siegfried," Wagner. Conductor, Theodore Thomas.

LAFAYETTE-AVENUE PRESBYTERIAN CHURCH, BROOKLYN. John Hyatt Brewer's fifth organ recital, with the help of Mrs.

February.]

THE MUSICAL SEASON 1888-1889.

Tillie J. Gallavan, contralto, and Adolph Mollenhauer, violoncello. Prelude, B minor, Bach; Sonata in E-flat, Dudley Buck; Aria, "Separation," Rossini; Invocation, B-flat, Guil-mant; "Peasants' Wedding March," Söderman; "Sounds from the Alps," Alard, and Danse Hollandaise, Dunkler, for violoncello and organ; Improvisations; "Peacefully Slumber," Randegger (for voice, violoncello, and organ); Pilgrims' Chorus, from "Tannhäuser," Wagner-Eddy.

Friday, Eighth.

CALVARY CHURCH. 3:30 p. m. Arthur E. Crook's eleventh organ recital. Coronation Anthem, "Zadock the Priest," Handel; Romanza in G, for violin and orchestra, Beethoven; Marche Triomphale, in C minor, and Allegretto in B minor, Deshayes; "Nazareth," Gounod; Andantino Siciliano, Fesca; Overture in E minor, Morandi.

METROPOLITAN OPERA HOUSE. German opera. "Das Rheingold." Conductor, Anton Seidl.

Saturday, Ninth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Il Trovatore." Conductor, Walter J. Damrosch.

CHICKERING HALL. 3 p. m. Concert for the benefit of the St. Timothy Church Building Fund. Overture, "Egmont," Beethoven (organ, S. N. Penfield); Ballade and "Am Springbrunnen," Davidoff, for violoncello (Adolf Hartdegen); Bolero, Verdi (Miss Helen Maigille); Canzona, Serenade, and Variations, for pianoforte and organ, Widor (William H. Sherwood and Mr. Penfield); "Annie Laurie," arranged by Dudley Buck (Quartet from the Mendelssohn Glee Club); "Open Thy Blue Eyes," Massenet, and "My Little Love," Hawley (Mrs. Anna Bulkeley Hills); "Norwegian Bridal Party," Grieg, Barcarolle in G, Rubinstein, and "La Campanella," Paganini-Liszt (Mr. Sherwood); "Evening Song," Blumenthal (Charles

Herbert Clarke); Introduction and Danse Célebre, Servais (Mr. Hartdegen); "The New Kingdom," Tours, and "The Stream," Carter (Miss Maigille); Toccata in F, Bach (Mr. Penfield).

SOUTH CHURCH. 4 p. m. Gerrit Smith's seventy-ninth organ recital. Prelude and Fugue, C minor (Book II, Novello's edition), Bach; Andante in C (MS.), Henry Holden Huss; "My Soul is Athirst," A. R. Gaul (H. E. Distlehurst); Sonata No. 7, A minor, Merkel; Fantaisie in C, op. 15, No. 1, Emil Sjögren; "My Hope is in the Everlasting," Stainer (Mr. Distlehurst); Allegro, op. 18, No. 2, Guilmant; Concert Piece in C minor, Thiele.

METROPOLITAN OPERA HOUSE. Fourth concert of the Philharmonic Society. Toccata in F major and Fugue in A minor, Bach (transcribed for orchestra by Esser and Hellmesberger respectively); Symphony No. 1, C minor, op. 68, Brahms; Fantasia, C major, op. 15, "Wanderer," Schubert-Liszt (Carl Baermann); Slavonic Dances, op. 72, Dvořák. Conductor, Theodore Thomas.

Monday, Eleventh.

METROPOLITAN OPERA HOUSE. German opera. "Il Trovatore." Conductor, Walter J. Damrosch.

Tuesday, Twelfth.

STEINWAY HALL. Third concert of the Boston Symphony Orchestra. Overture, "Benvenuto Cellini," Berlioz; Concerto for Pianoforte, Max Vogrich (Miss Adele Aus der Ohe); Suite in D, op. 39, Dvořák; Symphony No. 2, C major, op. 61, Schumann. Conductor, Wilhelm Gericke.

The novelty was the Pianoforte Concerto, a composition by a local musician, which had previously been performed under the same auspices in Boston. There was enough evidence of skill in the writing to justify a respectful hearing, but the work as a whole

was grievously disappointing. A large portion of the first movement, which had been loudly praised in advance, seemed to me mere "sound and fury, signifying nothing," being (with all due respect to two themes which attract attention when first they appear) mere compages of time-honored passages for the pianoforte which publish its capacity for brilliant sounds, but little else. The second movement is a rambling, incoherent intermezzo for the solo instrument, built upon a pedal-point sustained by the string basses of the orchestra. The last movement seems to have been conceived in the spirit of long ago when the only purpose of a last movement was to bring compositions of this kind to a happy close; yet I am tempted to say that it comes nearer to being good music than either of the other movements.

METROPOLITAN OPERA HOUSE. Musical and dramatic entertainment in honor of the fiftieth anniversary of Max Maretzek's entrance in the field as an operatic conductor. Mr. Maretzek was for many years at the head of Italian companies in the United States as conductor and impresario. He was born at Brünn, near Vienna, in 1821. His career down to 1855 is pleasantly told in his book "Crotchets and Quavers." The benefit entertainment was generously patronized. Its musical features were participated in by Theodore Thomas, Anton Seidl, Frank Van der Stucken, Adolf Neuendorf, and Walter J. Damrosch, conductors; Mme. Fursch-Madi, Miss Emily Winant, Miss Maud Powell, Rafael Joseffy, Max Alvary, Signor Del Puente, Julius Perotti, Wilhelm Sedlmayer, and Mrs. Herbert-Foerster. Scenes from "Siegfried," "Il Trovatore," and "Carmen" were performed in costume.

Wednesday, Thirteenth.

METROPOLITAN OPERA HOUSE. German opera. "Les Huguenots," Madame Schröder-Hanfständl as *Marguerite de Valois*. Conductor, Anton Seidl.

Thursday, Fourteenth.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and forty-third organ recital. Concerto No. 4, in F, Handel (arranged

by Best); Canzona in D minor (Book IV, No. 10), Bach; Allegretto in B-flat, Lemmens; Andante con Moto in G minor, Boëly; Romanza in A, Houseley; Sonata No. 2, op. 11, Diemel.

CHICKERING HALL. 3:15 p. m. Fourth Thomas Orchestral Matinee. Prelude, "Melusine," Grammann; Suite, E minor, op. 12, Arthur Foote; Concerto for Flute, J. J. Quantz (Otto Oesterle); "Mozartiana," Tschaïkowsky; Funeral March, Chopin (for orchestra by Theodore Thomas); Scherzo Capriccioso, Dvořák; Prelude, "Lohengrin," and Flower Girls' Scene from "Parsifal," Wagner. Conductor, Theodore Thomas.

Two of these numbers were novelties in New York: Mr. Foote's Suite and the archaic Concerto for Flute played by the ingenious Mr. Otto Oesterle. Mr. Foote's Suite was played at the first of the American concerts given by Mr. Thomas in connection with the meeting of the American Music Teachers' Association at Chicago in July, 1888, and at that time received warm words of praise. The fluency of Mr. Foote's writing, its directness and the unconstrained naturalness and beauty of his thoughts, deserve a testimonial of appreciation. Compositions like this young Bostonian's Suite and the Overture "In the Mountains," which Mr. Van der Stucken brought forward last season, encourage the hope that it need not be long before America has a musical literature which will justify a feeling of pride in her native talent.

The Concerto for Flute had primarily an antiquarian interest. It is over one hundred and twenty-five years old, and belongs to the set of three hundred or more similar works which Quantz composed for his royal pupil and master, Frederick the Great, of Prussia. It is a work of large dimensions, and bears testimony at once to the genuine creative talent of its composer and the skill of the greatest of Prussia's monarchs, who was as enthusiastic a musical amateur as he was masterful as a soldier and sagacious, cunning, and vigilant as a statesman. One thing Mr. Oesterle made plain by his performance, namely, that if Frederick ever phrased the Concerto as well as was done on this occasion, he was not only gifted with most excellent musical taste, but also most capacious lungs. But the

Concerto was extremely interesting for its own sake, outside of its historical associations. In style it was old-fashioned, of course, yet I cannot help wishing that the modern composers for the flute would pattern after it in several respects. It vested the much-abused instrument with more dignity than the majority of the modern composers of flute fantasias and fandangos have any conception of. It is in three movements, two *allegros* separated by one extended *arioso* of a pastoral character. Throughout the work the solo instrument is treated as seriously and beautifully as if it were a violin. Passages of mere ornament are rigidly eschewed, and the adornments of the themes are restricted to trills and *appoggiaturi* which seem themselves to be integral parts of the melodies. The accompaniment, originally for a quartet of strings, has been augmented a little in the present arrangement, and holds the attention in no less a degree than the solo. The *tutti* interludes are especially refreshing, and altogether the composition deserves as much attention as would any work in the department of chamber music of its time. A lively and graceful fancy, sound learning, and a simple and healthy taste, are its marked characteristics.

A few reflections on royal musicians, prompted by the revival of this old Concerto need, I hope, no apology. Comparatively few of the listeners at this concert realized that Mr. Oesterle had given them an opportunity to estimate the musical capacity of so interesting a personage as Frederick the Great. A few weeks before this concert the flautist of the Gewandhaus orchestra, in Leipsic, who was instrumental in placing this Concerto before the world, played a concerto composed by the great Hohenzollern himself. After a century's rest it seems as if some of this old flute music might be published and musical students and amateurs the world over be enabled thereby to discover from them the taste and skill of one who is as unique a figure in the history of music as he is in the annals of war and statecraft. Why they have slumbered so long is explained in part by the fact that the music which Quantz composed for Frederick was intended for his exclusive use; and though there was sentimentality enough in the old Prussian war-horse to keep him practicing the flute four hours a day even while the war clouds were flying across the German heavens, he was never weak enough to desire to shine before the world as a composer of music.

Yet there is evidence that Frederick II. was a musician of no mean order according to the tastes of his time. He established the court opera in Berlin, and at the performances sat immediately behind the conductor in the parquet, so that he might look over his shoulder and follow the score. He did a great deal to encourage German composers, but nothing at all for German singers, cherishing a strong prejudice against them for years, until the great Mara shook it by her marvellous skill. He believed that only Germans could compose music and only Italians sing it. His favorite writers were Hasse and Graun. He practiced a rigorous censorship over the operas that were produced and was wont to attend rehearsals; when a composition did not please him he would send for the score and himself make excisions and suggest changes. Quantz was not only his teacher on the flute, but also in composition. In 1835, at the suggestion of the Crown Prince, afterward King Frederick William IV., a search was made in the palaces at Potsdam which resulted in the discovery of one hundred and twenty compositions of the great King. One of his creations, known as the "Hohenfriedeberger" March, is still played, and was heard in Steinway Hall four years ago at a concert given by Mr. Arthur Claassen, who made it the basis of his symphonic poem entitled "Hohenfriedberg." Since then Mr. Claassen has composed a minuet which he calls "Sans-Souci," in which he utilized the unfinished melody which thousands of visitors have seen at Potsdam. Besides the march mentioned, Frederick composed one for Lessing's "Minna von Barnhelm," another which was published by Schlesinger, a "symphony" (that is overture), and an air for a pastoral entitled "Galatea et Alcide" which were edited by Dehn and published by Peters, an overture to "Il Re Pastore," published by Trautwein, and a number of airs for interpolation in different operas. A number of anecdotes have been preserved which testify to the theoretical knowledge, sound taste, and good judgment of the musical monarch.

That he was passionately fond of playing the flute is a fact universally known. He carried his instrument and music with him in his military campaign, a circumstance that Meyerbeer utilized in his opera "The Camp in Silesia" which was afterward ridiculously metamorphosed into "L'Étoile du Nord." It was Frederick who was supposed to play one of the two flutes *obbligati* in the familiar

air which Madame Gerster and other brilliant singers have sung for us in the concert-room. When the loss of his front teeth and a gouty swelling of his hands compelled him to quit playing he ordered all his flutes and music to be put away, and said sorrowfully to Franz Benda: "My dear Benda, I have lost my best friend!" Touching his skill as a performer we have the testimony of Dr. Burney, who visited Berlin while on his tour in search of material for his History of Music, and, through the courtesy of the British Ambassador, enjoyed the privilege of attending one of the King's evening concerts. Burney says: "I was carried to one of the interior apartments of the palace, in which the gentlemen of the King's band were awaiting his commands. The apartment was contiguous to the concert-room, where I could distinctly hear His Majesty practicing *solfeggi* on the flute, and exercising himself in difficult passages, previous to his calling in the band. . . . The concert began by a German flute concerto, in which His Majesty executed the solo parts with great precision; his *embouchure* was clear and even, his finger brilliant, and his taste pure and simple. I was much pleased and even surprised with the neatness of his execution in the *allegros*, as well as by his expression and feeling in the *adagio*; in short, his performance surpassed, in many particulars, anything I had ever heard among *dilettanti*, or even professors. His Majesty played three long and difficult concertos successively, and all with equal perfection."

We are apt to think lightly of the artistic attainments of royal personages, and in this, as a rule, no mistake is made. Yet among German royalties there have been many sincere lovers and a few talented connoisseurs of music. Frederick William II., the great Frederick's successor, played the violoncello, and, like his illustrious uncle, took part in the Court Chamber concerts. Another nephew of Frederick the Great's, Prince Louis Ferdinand, summoned Beethoven to Berlin in 1796. It was on this visit that the Prince played the pianoforte for the Bonn master and moved him, who was strongly impregnated with republicanism and not in the habit of crooking "the pregnant hinges of the knee," to exclaim: "You have not played in a royal or princely manner, but masterly, like a sound pianist and musician!" A quartet of Prince Louis Ferdinand's (in F major) is still much admired by musicians. The

English Prince Consort also tried his hand at composition, but, apparently, without much success. Leastwise, when, about seven years ago, some of his compositions were published in London, the ingenuity as well as the patriotism of the reviewers seemed strained by the obligation to find merit in them. I have in mind particularly the writer of the *Telegraph*, whose encomium, boiled down, amounted to this, that the royal composer had wisely refrained from attempting anything outside of the beaten academic track, and even in his songs had not tried to enter the province opened up by Schubert, or rather had "declined" to enter it "either as a matter of taste, or because he distrusted his ability to advance so far." One of the Prince Consort's sons, the Duke of Edinburgh, is an amateur violinist. In Germany there have been some really musical princes, as has been shown, and there can be no doubt that Prince Albert loved music and was a man of refined taste in the art. The present Emperor of Germany is credited with being musical, and not only that, but of having the tastes of the new German school. Herr Seidl is authority for the statement that several years ago when he was conductor of Herr Angelo Neumann's peripatetic Richard Wagner Theatre, it was through the influence of the then Prince William that permission was obtained to perform "The Ring of the Nibelung" in the Victoria Theatre, Berlin. His illustrious grandfather, however, was the reverse of musical, and in the summer of 1886 robbed me of the opportunity of getting acquainted with a new opera by announcing his intention to visit the Opera House on the evening set apart for it, and commanding that the ballet "Sardanapalus" should be substituted for the opera. Emperor William I. was an admirer of Herr Niemann's, and gave him an unusual sign of his consideration when he returned to Berlin from New York last year by attending his first performance and going to the stage door in person to congratulate him on his return. But it may have been Niemann's virile masculinity and his imposing physique which impressed the old Emperor rather than his musical skill.

For this last reflection Herr Niemann is responsible because of one of the anecdotes which he related when here. It was apropos of Carl Formes, the herculean basso. "Several years ago," said Niemann, in effect, "I received a call from Formes in my lodgings

in Berlin. I had never met him before, as my career began after he had left Germany, but of course I knew him by reputation and offered myself for any service that he might want performed in Berlin. He said that he would like to sing at a Court Concert and I succeeded through Intendant Von Hülsen in having him invited. I escorted him to the Palace and remained at his side until he was summoned to sing. He chose Schubert's song, 'Der Wanderer' and bellowed it so that I was terror-stricken and great drops of perspiration rolled off my forehead. It was a dreadful performance. I can't describe it to you, but to my amazement the old Emperor led in the applause which followed it. Formes came over to me, entirely contented with himself, and before I had got through wondering why he had pleased the Emperor, a summons came for him to sing again. This time he waved the accompanist aside and seating himself at the pianoforte, sang 'In einem kühlen Grunde.' Not long after I asked Lucca, who was then with us at the Berlin opera, what she thought of the affair. She said she had been as much amazed as I and had asked Prince Bismarck, beside whom she was sitting at the time, for an explanation. Bismarck replied: 'Can't you guess? Look at Formes, see the size of him, and hear that terrific voice! Can't you imagine our venerable Kaiser measuring him with his eye and saying to himself: 'What a fellow he'd be at the head of a regiment! I must hear him sing again!''"

STEINWAY HALL. Third concert of the Metropolitan Trio Club. Trio, B-flat, No. 4, Goldmark; "With Verdure Clad," Haydn (Miss Lillian Blauvelt); Romanza and Scherzo from Suite, op. 10, for violin and pianoforte, Reinhold L. Herman (Max Bendix and Mr. Herman); Songs: "The Violet," Mozart, and "The Dew Shines," Rubinstein (Miss Blauvelt); Trio, F major, op. 6, Bargiel.

CHICKERING HALL. Second private concert of the Musurgia. "Up, Friends, the Year let all be Praising" (first time), Mendelssohn; "Träumerei," Schumann, Chapi's Spanish Serenade, Sobrino-Cortada (Philharmonic Club); Serenade (first time), Mair; "Blue-eyed Margaret" (first time), Jensen; "On the Water," Abt (solo, C. J. Bushnell); Jewel Song from "Faust,"

Gounod (Miss Sophie Traubmann); Chorus of Spirits and Hours, from Shelley's "Prometheus Unbound," Dudley Buck (solos by W. H. Rieger); Storm Song, James Nuno; "Du bist mein All," Bradsky, and "Herzensfrühling," Wickede (Miss Traubmann); "Three Fishers," Goldbeck; "Loin du Bal" and Serenade Impromptu, Gillet (Philharmonic Club); Sailors' Chorus from the "Flying Dutchman." Conductor, William R. Chapman.

Friday, Fifteenth.

CALVARY CHURCH. 3:30 p. m. Arthur E. Crook's twelfth organ recital. Overture, "St. Polycarp," Ouseley; Barcarolle, Bennett; Echo Andante, Dienel; Sonata No. 4, Mendelssohn; Prayer from "Rienzi," Wagner; Offertoire in G and March in E-flat, Collin.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Die Walküre." Cast: *Brünnhilde*, Frau Moran-Olden; *Fricka*, Hedwig Reil; *Sieglinde*, Lilli Lehmann; *Siegmund*, Julius Perotti; *Wotan*, Emil Fischer; *Hunding*, Eugen Weiss; *Helmwige*, Sophie Traubmann; *Waltraute*, Hedwig Reil; *Gerhilde*, Helene von Doenhoff; *Ortlinde*, Felice Koschoska; *Siegrune*, Frau Egner; *Grimmgerde*, Fr. Hartmann; *Schwertleite*, Frau Goettich; *Rossweise*, Fr. Miron. Conductor, Anton Seidl.

Saturday, Sixteenth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Tannhäuser." Conductor, Anton Seidl.

SOUTH CHURCH. 4 p. m. Gerrit Smith's eightieth organ recital. Toccata in F, Buxtehude; Christmas Pastoral in G, Merkel; "Ave Maria," Bach-Gounod (Miss Henriette Martin, soprano); Sonata No. 4, Guilman; Prayer from "Tannhäuser," Wagner (Miss Martin); "Dialogue," op. 32, No. 1, B. O. Klein; Mélodie in C, Salomé; Concert Fugue in C, August Haupt.

February.]

THE MUSICAL SEASON 1888-1889.

METROPOLITAN OPERA HOUSE. Fifth concert of the Symphony Society. Symphony No. 5, op. 177, "Lenore," Raff; Rondo from "Don Giovanni," Mozart (Lilli Lehmann); "Siegfried Idyll," Wagner; "Der Erlkönig," Schubert (Lilli Lehmann); "Mazeppa," Liszt. Conductor, Walter J. Damrosch.

ACADEMY OF MUSIC, BROOKLYN. Fourth concert of the Brooklyn Philharmonic Society. Symphony No. 5, op. 177, "Lenore," Raff; Ode from "Sapho," Gounod (Mrs. Julie Moran Wyman); "Invitation to the Dance," Weber-Berlioz; Concerto for Violoncello, Reinecke (Victor Herbert); Fragment from "Samson and Delilah," Saint-Saëns (Mrs. Wyman); Introduction and Finale, "Tristan und Isolde," Wagner. Conductor, Theodore Thomas.

Monday, Eighteenth.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Siegfried." Conductor, Anton Seidl.

Tuesday, Nineteenth.

STEINWAY HALL. Second concert of the Banner String Quartette. Quartet, E-flat, No. 3, Mozart; "Magic Song," Meyer-Helmund (Miss Fannie Hirsch); Concertstück, op. 35, for violin, Vieuxtemps (Michael Banner); Air from "Der Freischütz," Weber (Miss Hirsch); Quartet, D minor, Schubert.

CHICKERING HALL. Second private concert of the Mendelssohn Glee Club. "Omnipotence," Schubert-Liszt; Adagio from the Ninth Concerto for Violin, Spohr (Miss Madge Wickham); "Would that Life," Storch; Songs: "Separation," Franz Ries, "Ah, Love Me!" Victor Herbert, and "Moonlight," F. Van der Stucken (Mrs. Marie Gramm); "Sanctus," Alfred Dregert (first time); A Song of the Four Seasons, Reinhold L. Herman; Fantaisie, Léonard (Miss Wickham); Suabian Folk-song, Zehngraf; "They Kissed," C. B. Hawley; "Die Lotusblume" and "Widmung," Schumann (Mrs. Gramm); Drinking Song, Leiter. Conductor, Joseph Mosenthal.

Wednesday, Twentieth.

METROPOLITAN OPERA HOUSE. German opera. Verdi's "Aïda."

Cast: *Aïda*, Marie Schröder-Hanfstängl; *Amneris*, Fanny Moran-Olden; *Priestess*, Sophie Traubmann; *King*, Carl Muehe; *Rhadames*, Julius Perotti; *Amonasro*, Adolf Robinson; *High Priest*, Emil Fischer; *Messenger*, Albert Mittelhauser. Conductor, Anton Seidl.

Thursday, Twenty-first.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and forty-fourth organ recital. Toccata in F, Muffat; Allegretto ("La Zenophone et la Sybille") in D-flat, C. P. E. Bach; Sonata Pontificale in D, Lemmens; six characteristic pieces for the organ, op. 156, Book I (new), Rheinberger; Heroic March, op. 73, in F, Goltermann (arranged by Westbrook, new).

CHICKERING HALL. 3 p. m. Concert by M. Appleton Baker. Duo, "The Muleteers," Massini (Messrs. Danckwardt and Martin); Romanza, Wieniawski, and "Zapateado," Sarasate, for violin (Franz Wilczek); "To Sevilla," Dessauer (Miss Marie Maurer); Duo, Serenade, Schubert (Miss Sturges and Dr. Martin); Air from "Raymond," A. Thomas (Eugene de Danckwardt); Polonaise in E, Liszt (Miss Louise Veling); "Sehnsucht," Tschaiikowsky, and "White Daisy," Molloy (Miss Sturges); "O tu Palermo," Verdi (Dr. Martin); Quartet, "In Youth's Golden Hour," M. Appleton Baker.

CHICKERING HALL. Second private concert of the Rubinstein Club. "How Lovely Are Thy Dwellings," Rheinberger; "Brier Rose," Vierling; "On the Mountain," Mair; Andante for Harp, Parish-Alvars (Miss Maud Morgan); Scene III, Act I, "Queen of Sheba," Goldmark (*Sulamith*, Mrs. Gerrit Smith); "Visions," Sucher (solos by Miss Bissell and Mrs. J. W. Macy); "Weep on the Rocks," Brahms; Andante and Rondo, E-flat, op. 16, Chopin, and Tarantelle, G minor, Liszt (Mrs. Julia Rivé-King); "Peace, Troubled Soul," H. D. Sleeper; Nocturne,

February.]

THE MUSICAL SEASON 1888-1889.

"O Night Wind," for women's voices, Otto Floersheim; "Song of the Skylark," Lachner.

LAFAYETTE-AVENUE PRESBYTERIAN CHURCH, BROOKLYN. John Hyatt Brewer's sixth organ recital, assisted by Mrs. Alice I. Jackson, pianoforte, and Henry F. Reddall, bass. Sonata No. 4, Mendelssohn; "The Two Grenadiers," Schumann; Capriccio Brilliant, B minor, op. 22, for pianoforte and organ, Mendelssohn; Cantilène Nuptiale, Dubois; Transcriptions: Norwegian Dance, Grieg, and Scherzina, Kjerulf; "The Creole Lover's Song," Buck; Improvisations; Romanza, and "If I Were a Bird," Henselt (for pianoforte and organ); March in D, Guilmant.

Friday, Twenty-second.

METROPOLITAN OPERA HOUSE. German opera. "Tannhäuser." Carl Muehe as *the Landgrave*. Conductor, Anton Seidl.

STEINWAY HALL. Second concert of the New York Banks' Glee Club. "Jubilee" Overture, Weber (organ, Will C. Macfarlane); "My Country, 'tis of Thee" (National Song); "Love and Courage," Spohr; Polonaise in E (Miss Louise Veling); "Ave Maria," Phelps; Prayer and Barcarolle, from "L'Étoile du Nord," Meyerbeer (Mrs. Blanche Stone-Barton); "Spring's Return," Max Spicker; "The Haunted Stream," Phelps (Mrs. Barton and the Club); "Casta Diva," fantasia for left hand, Hasert (Miss Veling); "Una Notte a Venezia," Lucatoni (Mrs. Barton and H. R. Humphries); "A Father's Lullaby," Wiske; "In Days Gone By," Merschinger. Conductor, H. R. Humphries.

Saturday, Twenty-third.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Die Walküre." Fräulein Bettaque as *Sieglinde*, Paul Kalisch as *Sigmund*, Alois Grienauer as *Wotan*. Conductor, Anton Seidl.

CHICKERING HALL. 3:30 p. m. Mrs. Emma Dexter's second song recital. Fantasie, C minor, for organ, Batiste (W. H. Holt);

"With Verdure Clad," Haydn; "Le Lac," Niedermeyer; "Aime moi," Chopin-Viardot; Cantilena and Allegretto, for violoncello, Kiel (Adolf Hartdegen); "Ah, Fors' è lui," Verdi; "Der Himmel hat eine Thräne geweint," Kücken; "Angels' Chorus," Scotson Clarke, and "Idylle," Leybach, for organ (Mr. Holt); Creole Song, Campiglio; "Tender and True," Pease; "A Valentine," Schlesinger; March, "En Route," Smith (Mr. Holt).

SOUTH CHURCH. 4 p. m. Gerrit Smith's eighty-first organ recital. Concerto No. 5, in F, Handel; Canzona, A minor, Guilmant; "Offertoire," Foroni (Miss Alma Hultkranz, soprano); Three Pieces from "The Messiah," in sonata form, Lux; "Casilda," Lux; "Ave Maria," St. Yves Bax (Miss Hultkranz); Largo, Handel; Polonaise Militaire, op. 40, No. 1, Chopin.

Monday, Twenty-fifth.

METROPOLITAN OPERA HOUSE. German opera Verdi's "Aïda." Conductor, Anton Seidl.

STAR THEATRE. "Said Pasha," called on the house bills and in the public advertisements, "an entirely original comic opera in three acts," brought forward. Words by Scott Marble and Richard Stahl; music by Richard Stahl. Conductor, Richard Stahl.

An indescribably dull and crude attempt in all departments.

Tuesday, Twenty-sixth.

CHICKERING HALL. 3 p. m. Song recital by Mr. and Mrs. William H. Lawton. Duet: "I Will Magnify," Mosenthal; "Ade-laide," Beethoven (Mr. Lawton); Adagio, Golterman, and Tarantelle, Popper, for violoncello (Emil Schenck); "She Wandered Down the Mountain Side," Clay, and "Where the Bee Sucks," Sullivan (Mrs. Lawton); "Dalla sua pace," Mozart (Mr. Lawton); "Come, Live with Me" and "Tell me, my Heart," Bishop, "My Beloved Spake," Gounod (Mr.

February.] THE MUSICAL SEASON 1888-1889.

Lawton); "I've Been Roaming," Horn, "The Violet" and "Blossoms," Hatton, "The Shepherdess, Hood (Mrs. Lawton); Duet: "Una Notte a Venezia," Lucatoni.

CHICKERING HALL. Third concert of the Philharmonic Club. Quartet, E-flat, op. 127, Beethoven; Three Gypsy Songs, Dvořák (Mrs. Gerrit Smith); Sonata, D major, op. 18, for violoncello and pianoforte, Rubinstein (Emil Schenck and William E. Mulligan); Songs: "For Music," Franz, and "Spring Song," Mendelssohn (Mrs. Smith); Septet, for two violins, viola, violoncello, double-bass, flute, and horn, Frederic Louis Ritter.

Wednesday, Twenty-seventh.

METROPOLITAN OPERA HOUSE. German opera. "Il Trovatore."
Conductor, Walter J. Damrosch.

MARCH

Friday, First.

CALVARY CHURCH. 3:30 p. m. Arthur E. Crook's thirteenth, and last, organ recital. Postlude in D, Smart; "Eia Mater," Dvořák; Fantasia and Fugue, G minor, Bach; Theme and Variations, from a Quartet, Haydn; March, from "Eli," Costa; "O Cessata di Piagarmi," Scarlatti; Fantasia, Neukomm.

METROPOLITAN OPERA HOUSE (Concert Hall). 3 p. m. Musical and Dramatic Matinee. The musical portion consisted of: Suite No. 2, for pianoforte and violin, F. Ries (Emilio Agramonte and Carlos Hasselbrink); "Questa e quella, Verdi (Enrique Arencibia); Two Hungarian Dances, for violin, Brahms (Mr. Hasselbrink); Duet: "Una Notte a Venezia," Arditi (Miss Mary Estvan and Mr. Arencibia); Duettini for Violins, Godard (Clifford Schmidt and Mr. Hasselbrink).

CHICKERING HALL. 3 p. m. First concert of the New York Reed Club (F. Rucquoy, flute, Felix Bour, oboe, J. Schreuers, clarinet, A. Hackebarth, French horn, J. Helleberg, bassoon), assisted by Miss Alma Hultkranz, soprano, and Miss Virginia Rider, pianoforte. Quintet, F major, Sobeck; Song, "Til mit Hjertes Dronning," Gröndahl; Pastorale, Liszt-Lassen; Menuetto and Larghetto from the Sonata, op. 4, and Scherzo from the Sonata, op. 35, Chopin; Quintet, E-flat, Mozart; "Chanson de Florian," Godard; Caprice on Russian and Danish Airs, Saint-Saëns.

METROPOLITAN OPERA HOUSE. German opera. "Die Meistersinger." Conductor, Anton Seidl.

Saturday, Second.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. Verdi's "Aïda." Conductor, Anton Seidl.

SOUTH CHURCH. 4 p. m. Gerrit Smith's eighty-second organ recital. Prelude, B minor (Book II, Peters' edition), Bach; Prières, op. 64, Nos. 1 and 2, C. H. Van Alkan; "Sound an Alarm," Handel (Chas. H. Clarke, tenor); Cantabile, B-flat, Lemaigre; Largo, D minor, Gigout; "Angel at the Window," Tours (Mr. Clarke); Meditation, "Ave Maria," Bach-Gounod; "Hark, the Herald Angels Sing," Introduction and Variations, C. J. Frost.

STEINWAY HALL. Anton Seidl's fifth Orchestral Concert. Overture, "Heroic," H. Wadham Nicholl; Prelude, Chorale and Fugue, Bach (for orchestra by Abert); Air from "Der Freischütz," Weber (Mme. Emma Albani); "Reformation," Symphony, Mendelssohn; Air, "Sweet Bird," Handel (Mme. Albani); "Charfreitagszauber," and "Centennial March," Wagner. Conductor, Anton Seidl.

The musical beauty, dignity, and interest which Mr. Seidl sees in Wagner's March, written for the Centennial Celebration of 1876, is yet hidden from me after an acquaintance of twelve years. Mr. Seidl does much with it, and in his performance he certainly reached the utmost bounds of splendid sonority; but neither the music nor the anecdote which Mr. John P. Jackson quotes in an essay published in "The Cosmopolitan" touching Wagner's purposes and the sources of his "inspiration" offer convincing proof that the melodic material employed is worthy of the occasion for which the March was written, or of the tremendous technical skill displayed in the writing. The anecdote which Mr. Jackson quoted from Mr. Seidl is to the effect that Wagner had a hard time of it seeking for themes after he got the American commission, but found them one day under the influence of a sudden emergence from a gloomy archway into the sunny market-place in Bayreuth. "He had," said Herr Seidl, "certain musical phrases that signified the struggle for freedom—Washington's call to arms, the incessant battling, and finally

the triumph, and at one passage he would always exclaim: 'Now comes the society of Philadelphia ladies in festal dress strewing palm branches before the great Washington.'” In the letter to Mr. Thomas which accompanied the score of the March Wagner wrote: “I have given my friends to understand that in some of the more delicate portions of the composition I figure to myself the beautiful and vivacious women of America in their festival attire.” Putting Mr. Seidl’s story and this expression together, it would seem that gallantry requires that every admirer of the beautiful and vivacious American woman should also admire Wagner’s musical tribute to her; but I fear that both anecdote and letter are nonsense. The admiration which Mr. Nicholl’s Overture excited by reason of the learning and ability displayed in the writing was paired with disappointment in the themes and the orchestration. Still there were moments in the work, especially in the coda, which narrowly missed being profoundly impressive.

Monday, Fourth.

METROPOLITAN OPERA HOUSE. German opera. “Das Rheingold,” first representation in the “Nibelungen Cyclus” which occupied the two following weeks. Conductor, Anton Seidl.

Tuesday, Fifth.

METROPOLITAN OPERA HOUSE. German opera. “Die Walküre.” Conductor, Anton Seidl.

CHICKERING HALL. Fifth Thomas Evening Orchestral Concert. Suite, op. 49, Saint-Saëns; Concerto No. 2, D minor, op. 23, for pianoforte, E. A. MacDowell (Mr. MacDowell); Symphony No. 5, E minor, op. 64, Tschaïkowsky. Conductor, Theodore Thomas.

It is not to depreciate the Symphony, but only because there was a patriotic as well as artistic interest in the composition of Mr. MacDowell, that I confess to having derived keener pleasure from the work of the young American than from the experienced and famous Russian. Tschaïkowsky I have often had an opportunity of prais-

ing; Mr. MacDowell, a New Yorker, has only recently entered the field, and though all of his music that has been played here (two symphonic sketches entitled "Hamlet" and "Ophelia," two movements from his First Concerto for Pianoforte, and a set of songs) has received words of praise from me, his artistic stature had never appeared so great as on this occasion. His Concerto afforded a delight of no mean order. It is a splendid composition, so full of poetry, so full of vigor, as to tempt the assertion that it must be placed at the head of all works of its kind produced by either a native or adopted citizen of America. But comparisons are not necessary to enable one to place an estimate upon it. It can stand by itself and challenge the heartiest admiration for its contents, its workmanship, its originality of thought and treatment. Mr. MacDowell played the pianoforte part, and had the good fortune of an accompaniment which put no fetters on him, but aided him in giving a spirited and eloquent exposition of it. Several enthusiastic and unquestionably sincere recalls were the tokens of gratitude and delight with which his towns-people rewarded him.

The new symphony is Tschaïkowsky's fifth work of the kind. In structure it suggests at least one of its predecessors, and in spirit it is characteristic of its composer's familiar style. A good stiff hymn tune (with rhythmical and melodic reminiscences of the duet between *Valentine* and *Marcel* in the "Huguenots," singularly enough), treated in the minor mode, forms the introduction to the first movement, which is a stirring march, and also the principal subject of the *finale*, where it is consorted with a dance tune of Russian character, and varied in the audacious manner which is a distinctive trait of the writers of the Muscovite school. The second movement is an *Andante cantabile*, in which the composer's pinions spread themselves for a truly noble and sustained flight. A unique feature is a waltz, which, as the third movement, takes the place of the customary *Scherzo*. It is a waltz with a difference—and the difference is Russian. Instead of the bewitching swing of the Viennese dance, this waltz has a melancholy movement—it breathes the spirit of a people who can be desperate and boisterous in their humor, but not light-hearted and careless.

Wednesday, Sixth.

METROPOLITAN OPERA HOUSE. The regular Wednesday representation took place on the day before, in deference to Ash Wednesday.

Thursday, Seventh.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and forty-fifth organ recital. Alla Breve in D, Bach; Sonata, D minor, op. 15, Gustav Siebeck; Chaconne in G, G. Muffat; Six of the "Twelve Characteristic Pieces," op. 156 (new), Rheinberger; Andante Cantabile, from op. 17, W. S. Bennett (arranged by G. M. Garrett); Nuptial Postlude, op. 69 (new), Guilmant.

Friday, Eighth.

METROPOLITAN OPERA HOUSE. German opera. "Siegfried." Conductor, Anton Seidl.

Saturday, Ninth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. Halévy's "La Juive." Conductor, Walter J. Damrosch.

SOUTH CHURCH. 4 p. m. Gerrit Smith's eighty-third organ recital. Introduction, F minor, to Graun's "Tod Jesu," Ernst Köhler; "Ave Maria," Liszt; Volkslied, D minor (new), H. Matthison-Hansen; "Eye Hath Not Seen," Gaul (Miss Mary Ganson, contralto); Funeral March, E minor, op. 62, Mendelssohn; Revery in A, B. Luard Selby; Andante from the Sonata, op. 28, Beethoven; "Israfel," Oliver King (Miss Ganson); "La Xenophon et la Sybille," C. P. E. Bach (arranged by Best); Fantasia, D minor, C. E. Stephens.

METROPOLITAN OPERA HOUSE. Fifth concert of the Philharmonic Society. Overture, "Twelfth Night," op. 40, A. C. Mackenzie; "Die stille Nacht entweicht," Spohr (Marie Schröder-Hanfständl); "Gretchen," from the "Faust" Symphony, Liszt;

“Träume,” Wagner (Frau Schröder-Hanfständl); Minuet and Finale, from the Quartet in C, op. 59, Beethoven (all the strings); Symphony No. 3, “Im Walde,” op. 153, Raff. Conductor, Theodore Thomas.

Mr. Mackenzie's new Overture (it had its first performance in London in June, 1888,) discloses in all its parts an exceedingly dainty and graceful fancy, and is more than pretty music, though scarcely as strong and explicit in characterization as one could wish in a work which by reason of its title and the confessed purposes of the composer finds its programme or poetical scheme in Shakespeare's, let us say, most musical comedy—most musical at least in the sense of its exhibition of the poet's appreciation of the purpose and power of music, “the food of love” and “the very echo to the seat where love is throned.” It is in favor of the Overture that on a second hearing it seemed much more beautiful, both in thought and workmanship, than at the public rehearsal on the preceding day, and to its disadvantage that Mr. Mackenzie, by quotations from the comedy, indicated the spirit in which he wished the work to be accepted. The quotations, I thought, did not make a happy scheme in themselves and were open to criticism on the score that they are scarcely suggestive enough of the essential elements in the play. They seem rather inconsequential than otherwise. A single hasty illustration: The coda has the superscription, “I'll be revenged on the whole pack of you.” Now, although this line is the beginning of *Malvolio's* last speech in the comedy, it signifies nothing in connection with the real business of the piece. The grotesque self-complacency of *Malvolio* might furnish the spirit for an episode, but to make him the only character brought in contact with *Viola* and her sweet passion seems scarcely a justifiable proceeding. Yet this Mr. Mackenzie has done, for four of the five mottoes which he has attached to the themes of the work refer to *Malvolio* or the trick put upon him. Your true subject for delineation in a merry, roystering *Allegro* is the bibulous *Sir Toby*. But where the characterization is so ambiguous as in this music, a discussion of the programme may be dispensed with. My only object in calling it up was to show that it would have been better to have left the fancy of the listener to fix the mood of the comedy and overture without the kind of help which amounts to a

command. There is enough of beauty in the music to have challenged such an occupation of the fancy, notwithstanding that without the title I would be inclined to associate it with one of the romantic comedies rather than "Twelfth Night."

Monday, Eleventh.

FIRST PRESBYTERIAN CHURCH. 3:30 p. m. First of a series of eight organ recitals. R. Huntington Woodman. Toccata, D minor, Bach; Melody in C, Silas; Nocturne, Mendelssohn; Marche Réligieuse, Guilmant; "These Are They," Gaul (Miss Bessie Howell Grovesteen, soprano); Andante, G minor, Franck; Cantilène Nuptiale, Dubois; Bridal Song, Jensen; Overture in D, Smart; "Hear Ye, Israel," from "Elijah," Mendelssohn (Miss Grovesteen); Marche Pontificale, from First Organ Symphony, Widor.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Die Götterdämmerung." Cast: *Siegfried*, Max Alvary; *Gunther*, Joseph Beck; *Hagen*, Emil Fischer; *Brünnhilde*, Lilli Lehmann; *Woglinde*, Sophie Traubmann; *Wellgunde*, Felice Koschoska; *Flosshilde*, Emmy Miron. Conductor, Anton Seidl.

Tuesday, Twelfth.

STEINWAY HALL. Last concert of the Boston Symphony Orchestra. Overture, "Academic," Brahms; Concerto for Violin, Mendelssohn (Franz Kneisel); Symphony, B minor, "Unfinished," Schubert; Scherzo from "Romeo and Juliet" Symphony, Berlioz; Prelude to "Die Meistersinger." Conductor, Wilhelm Gericke.

Wednesday, Thirteenth.

METROPOLITAN OPERA HOUSE. German opera. "Il Trovatore." Conductor, Walter J. Damrosch.

Thursday, Fourteenth.

CHICKERING HALL. 3:15 p. m. Fifth Thomas Orchestral Matinee. Prelude, Chorale and Fugue, Bach (for orchestra, by Abert); Entr'acte and Ballet Music from "Ali Baba," Cherubini; Overture, "Egmont," Beethoven; Legend, "Zorahayda," op. 11, Svendsen; Allegro Appassionata, Lalo; "Benedictus," Mackenzie; "Fantastischer Zug" and "Italie," Moszkowski. Conductor, Theodore Thomas.

The compositions by Svendsen and Mackenzie were novelties. The former proved to be a less interesting work than the excellent repute of its author led one to expect. It is a descriptive piece, and its dramatic scheme was drawn from the passage in Washington Irving's "Legend of the Rose of Alhambra," describing the appearance of the Princess Zorahayda before Jacinta at the fountain in the Alhambra, and the baptism of Zorahayda. The principal incidents selected for illustration are embodied in the following epitome: "Solitude and sadness of Jacinta. Appearance of Zorahayda. She predicts to Jacinta the near end of her pain, and relates her own misfortunes. Baptism alone can give her peace. Jacinta sprinkles upon her head the holy water. Disappearance of Zorahayda. The joy of Jacinta as she recalls her prediction." The music was a little too long drawn out and monotonous in feeling to give unalloyed pleasure. Mr. Mackenzie's "Benedictus" is an orchestral arrangement of a composition for violin and pianoforte made by the composer. It is a beautiful piece of music distinguished by noble melodies, richly set for small orchestra, the broad and flowing cantilena being kept throughout in the violin part.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and forty-sixth organ recital. Prelude, A minor, J. L. Krebs; Fugue, A minor, op. 54, No. 1 (new), Albert Becker; "Evening Rest," op. 50, No. 2, Merkel; Sonata No. 3, D minor, op. 19, Christian Fink; Andante and Minuet in A, C. H. Lloyd; Overture, "The Last Judgment," Spohr (arranged by Best).

CHICKERING HALL. Third concert of the Beethoven String Quartette. Schubert programme. Quartet, D minor; Songs: "Der

Wanderer" and "Rastlose Liebe" (Mrs. Marie Gramm); Octet, op. 166, for strings, clarinet, French horn, and bassoon.

METROPOLITAN OPERA HOUSE (Concert Hall). Concert by Miss Amalia Wurmb, contralto, and Fremont Gedney, pianist. Polonaise, op. 22, Chopin; Songs: "Minnedienst" and "Over Night," Meyer-Helmund; Fantaisie Caprice, for violin, Vieuxtemps (Miss Jeanne Franko); Air from "Martha," Flotow (Mr. Danckwardt); Air from "The Prophet," Meyerbeer (Louise Meisslinger); Rondo for Two Pianofortes, op. 73, Chopin (Mr. Mills and Mr. Gedney); Songs: "When the Tide Comes In," Harrison Millard, and "Les Rameaux," Faure (Mr. Millard); Nocturne, Gutman; Pasquinade, Gottschalk; "Greeting to the Wood," Reinecke (violin obbligato by Miss Franko); "Tell Her I Love Her So," De Fay (Mr. Danckwardt); Duet, "Evening," V. Gabriel (Miss Wurmb and Mr. Danckwardt).

Friday, Fifteenth.

METROPOLITAN OPERA HOUSE. German opera. "Das Rheingold." Conductor, Anton Seidl.

Saturday, Sixteenth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Die Götterdämmerung." Conductor, Anton Seidl.

CHICKERING HALL. 3 p. m. First vocal recital by Mr. and Mrs. Georg Henschel. Duet from "Giannina e Berdone," Cimarosa; Air from "Rinaldo," Handel, and "Crugantino's Song," Beethoven (Mr. Henschel); "Nymphs and Shepherds," Purcell (Mrs. Henschel); "Die verfallene Mühle" and "Der Erlkönig," Löwe (Mr. Henschel); "Die Loreley," Liszt, "Spinning-wheel Song," Henschel, and "Junge Liebe," Brahms (Mrs. Henschel); Duet, "Gondolière," Henschel; "An die Leyer," Schubert, "Ich liebe Dich," Grieg, "Frühlingsnacht," Schumann (Mr. Henschel); "Midi au Village," A. Goring Thomas,

“Sérénade de Zanetto,” Massenet, “Boléro,” Cui (Mrs. Henschel); Duet from “Les Voitures Versées,” Boieldieu.

SOUTH CHURCH. 4 p. m. Gerrit Smith's eighty-fourth organ recital. Canzona, D minor, Bach; Prelude to “Otho Visconti,” F. Grant Gleason; “There is a Green Hill,” Gounod (Mrs. A. M. Jones, soprano); Fantasia, op. 58, No. 3, Kiel; Andantino, B-flat from “Rosamunde,” Schubert; Polonaise, op. 70, No. 5, Hummel (arranged by Best); “Ave Maria,” Cherubini (Mrs. Jones); Andante in F, Smart; Marche Triomphale, Guilmant.

ACADEMY OF MUSIC, BROOKLYN. Fifth concert of the Brooklyn Philharmonic Society. Suite No. 1, op. 43, Tschaïkowsky; Impromptu on a Theme from Schumann's “Manfred,” Reinecke, and Variations on a Theme by Beethoven, Saint-Saëns, for two pianofortes (Rafael Joseffy and Moriz Rosenthal); Symphony No. 2, C major, op. 61, Schumann. Conductor, Theodore Thomas.

METROPOLITAN OPERA HOUSE. Sixth concert of the Symphony Society. A Beethoven programme. Symphony No. 1, in C; “Ah, Perfido!” (Marie Schröder-Hanfstängl); Overture, “Leonore No. 3;” Symphony No. 9, D minor, with chorus (solo parts: Frau Schröder-Hanfstängl, Mrs. Carl Alves, Charles Clarke, and J. C. Dempsey. Chorus of the Oratorio Society). Conductor, Walter J. Damrosch.

Monday, Eighteenth.

FIRST PRESBYTERIAN CHURCH. 3:30 p. m. Organ recital by Gerrit Smith. Fugue, “St. Ann's,” Bach; “Volkslied” fantasia, Matthison-Hansen; Allegretto, B minor, Guilmant; Offertoire, D-flat, Salomé; “O, Had I Jubal's Lyre,” Handel (Mrs. Gerrit Smith); Wedding March in F (MS.), Henry Holden Huss; Fantaisie in C, Sjögren; “Liebeslied,” B-flat, Ernst Jonas (arranged by Mr. Smith); Toccata in D, Dubois; Prayer from “Tannhäuser,” Wagner (Mrs. Smith); Larghetto and Finale from the Sonata No. 3, Capocci.

METROPOLITAN OPERA HOUSE. German opera. "Die Walküre."
Conductor, Anton Seidl.

Tuesday, Nineteenth.

STEINWAY HALL. Third concert of the Banner String Quartette.
Quartet, D major, op. 44, No. 1, Mendelssohn; "Since First
I Met Thee," Rubinstein (Miss J. I. Waldron, soprano);
Romanza, G major, op. 40, Beethoven; Hungarian Dance,
G minor, Brahms-Joachim (Mr. Banner); "Ah! 'tis a Dream,"
Lassen, and "Mother Dear, O, Be Not Angry," Meyer-
Helmund (Miss Waldron); Quartet, C minor, op. 18, No. 4,
Beethoven.

Wednesday, Twentieth.

METROPOLITAN OPERA HOUSE. German opera. "Siegfried."
Conductor, Anton Seidl.

Thursday, Twenty-first.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. Extra
representation of "Die Götterdämmerung." Conductor, An-
ton Seidl.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and forty-
seventh organ recital. Prelude and Fugue in G, (Book II,
No. 2), Variations on "O Gott, du frommer Gott," Concerto
in C (arranged from Vivaldi), Choral Prelude, "Wenn wir in
höchsten Nöthen," Toccata, D minor (Book IV, No. 4), Bach
(born March 21, 1685); Sonata No. 12, op. 154 (new), Rhein-
berger.

MOTT-AVENUE M. E. CHURCH. Concert for the benefit of the
organ fund of the church, by the Ridge Choral Society. "Lord,
for Thy Tender Mercies' Sake," Farrant; "Come Unto Me,"
Coenen (Theodore Blondel); Fugue, adapted to Psalm CXIX,
Bach; "There is a Green Hill," Gounod (Miss Fanny Hirsch);
"It is Enough," from "Elijah," Mendelssohn (George Martin

March.]

THE MUSICAL SEASON 1888-1889.

Huss); Motet, "Save Me, O God," Henry Holden Huss (solos: Miss Hirsch, Miss Babetta Huss; violin obbligato, Miss Bertha Webb); "Jack Frost," Hatton; Andante et Caprice, De Beriot (Miss Webb); "The Rhine Raft Song," Pinsuti; "Maid of Athens," Gounod (George Martin Huss); "The Three Merry Dwarfs," A. C. Mackenzie. Conductor, George J. Huss.

Friday, Twenty-second.

METROPOLITAN OPERA HOUSE. German opera. "Die Götterdämmerung." Conductor, Anton Seidl.

Saturday, Twenty-third.

METROPOLITAN OPERA HOUSE. German opera. Last representation of the season. "Das Rheingold." Conductor, Anton Seidl.

SOUTH CHURCH. 4 p. m. Gerrit Smith's eighty-fifth organ recital. Choral Prelude, "Christ, unser Herr" (Book VI, Ed. Peters), Bach; Intermezzo, G-flat, Lemaigre; Larghetto, B-flat, op. 150, Spohr (arranged by Best); "It is Enough," Mendelssohn (H. B. Phinny, bass); Symphony No. 5, in F, H. Matthison-Hansen; Allegretto in D, B. Luard Selby; Military March, Schubert (arranged by Best).

Monday, Twenty-fifth.

CHICKERING HALL. 3 p. m. Second song recital of Mr. and Mrs. Georg Henschel. Duet, "Quel tuo petto di dimante," Stradella; "Vittoria," Carissimi, Aria Buffa from "Don Calandrino," Cimarosa (Mr. Henschel); Recitative and Air from "Alessandro," Handel (Mrs. Henschel); "Archibald Douglas," Löwe (Mr. Henschel); "Der Nussbaum," Schumann, "Who is Sylvia?" Schubert, "Solveig's Lied," Grieg (Mrs. Henschel); Duet from "Die Feen," Wagner; "Minnelied," Brahms, "Es muss ein Wunderbares sein," Liszt, "Die Grena-

diere," Schumann (Mr. Henschel); "Adieux de l'Hôtesse Arabe," and "The Sunny Beam," Henschel (Mrs. Henschel); Duetto Buffo from "Don Pasquale," Donizetti.

FIRST PRESBYTERIAN CHURCH. 3:30 p. m. Organ recital by Frank Taft. Introduction and Fugue, Lemmens; Larghetto, from a Violin Duet, Spohr; "O Sanctissima," Lux; "Ave Maria," Buck (Albert L. King, tenor); Overture, "A Midsummer Night's Dream," Mendelssohn (arranged by S. P. Warren); Fantasia, "The Thunder Storm" (adapted by Mr. Taft); "Sancta Maria," Faure (Mr. King); "Noël," Saint-Saëns; Gavotte, from "Mignon," Thomas; Processional March, Whitney.

Tuesday, Twenty-sixth.

CHICKERING HALL. Fourth concert of the Philharmonic Club. Quartet, op. 18, No. 6, Beethoven; "Il mio tesoro," from "Don Giovanni," Mozart (W. H. Rieger); Sonata, op. 167, "Undine," for pianoforte and flute, Reinecke (Miss Dyas Flanagan and Eugene Weiner); "In dieser Stunde," Max Spicker (Mr. Rieger); Sextet, op. 40 (MS., composed for the club), Edmund Kretschmer.

Wednesday, Twenty-seventh.

METROPOLITAN OPERA HOUSE. Concert for the benefit of the Workingmen's School and Free Kindergarten. Overture, "Benvenuto Cellini," Berlioz; Air from "Hérodiade," Massenet (Madame Fursch-Madi); Symphony, E minor, No. 4, op. 98, Brahms; Symphony, F major, No. 8, op. 93, Beethoven; Fragment from "Samson and Delilah," Saint-Saëns (Madame Fursch-Madi); Overture, "Tannhäuser," Wagner. Conductor, Hans von Bülow.

Thursday, Twenty-eighth.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and forty-eighth organ recital. Prelude and Fugue, B minor (Book II,

No. 10), Bach; Psalm VIII, Spohr (arranged by Best); Sonata No. 3, Mendelssohn; Adagio Cantabile, in D, E. J. Hopkins; Grand Chœur Dialogue in G, Gigout.

CHICKERING HALL. Sixth Thomas Orchestral Evening Concert. Serenade No. 2, op. 16, Brahms; Fantasia for Violin, op. 138, Schumann (Max Bendix); Symphonic Variations, op. 78, Dvořák; Symphony No. 8, F major, op. 93, Beethoven. Conductor, Theodore Thomas.

METROPOLITAN OPERA HOUSE. Third concert of the Oratorio Society. Missa Solemnis, in sixteen parts, Eduard Grell (solo singers: Mrs. Theodore J. Toedt, Mrs. Adolph Hartdegen, Miss Anna L. Kelly, and Miss Hortense Pierce, sopranos; Mrs. Carl Alves, Mrs. Anderson, Miss McPherson, and Miss E. Boyer, contraltos; Theodore J. Toedt, William Dennison, W. H. Rieger, and Charles H. Clarke, tenors; Dr. Carl Martin, Alfred Hallam, J. C. Dempsey, and Charles Hawley, basses). Conductor, Walter J. Damrosch.

To the lovers of unaccompanied church music of the kind brought to its perfection in the sixteenth century—"à capella" music, as it is technically termed, or music "à la Palestrina"—this concert of the Oratorio Society was a peculiarly delightful affair. The number of these lovers is not great, but this is the fault of local choir-masters both in and out of the church. New York has a number of small choirs which ought to devote their energies to music of this character, with secular madrigals for variety, but instead they fritter away most of their time on light-waisted cantatas, which they sing with pianoforte and organ doing duty for the orchestra. If for no other reason than for pointing out a nobler mission to these choirs by bringing forward a solemn mass by Eduard Grell (which was publicly heard for the first time in America at the rehearsal on Wednesday afternoon), Mr. Walter J. Damrosch is entitled to the thanks of all serious-minded amateurs. Whether music of this character is heard at its best at a secular concert in a theatre is a question which might be discussed if it were commoner in our churches, but, inasmuch as it cannot be heard there (save in a

measure at St. Francis Xavier's where the Cæcilian movement is followed, and, if I am correctly informed, at the Church of the Paulist Fathers), it is well to put aside the critical spirit and be grateful for the opportunity provided by the Oratorio Society and its conductor.

The mass in question is written in the pure old style for sixteen parts, solo voices alternating with the chorus for the sake of effects of contrast. The programme tried to make this fact a little more impressive by announcing that the mass was for "sixteen solo voices and four four-part choruses," which may have led some who did not hear it into the erroneous impression that it was composed for thirty-two voices. Its composer was for some time director of the Singakademie in Berlin, and seems to have been possessed of some of the spirit of Fasch, the accompanist of Frederick the Great, who founded that famous choir. It was long believed that the Singakademie owed its existence to a desire on the part of Fasch to hear a mass in sixteen parts of his own composition sung; but this tradition was dispelled by Zelter's critical investigations. Certain it is, however, that Fasch wrote such a mass to show that a German harmonist could do as much as the Italian Benevoli had done one hundred and seventy years before. Fasch's mass was often sung by the choir, and Grell's is also in its repertory, having been sung the last time only a few weeks before this performance. It is a beautiful composition, thoroughly churchly in tone, suave in its melodies and consistent in its use of the simple harmonies which did duty for the old contrapuntists. Of the theatrical devices used by the composers of a later date to give impressiveness to their masses there is no trace, and even such ingenuous dramatic effects as a change from loud to soft on "vivos et mortuos," frequent forceful repetitions of "non" in the phrase "cujus regni non erit finis," are employed sparingly. In short, it is a wonderfully successful essay in a field of composition long ago deserted by the musicians of Germany.

Friday, Twenty-ninth.

CHICKERING HALL. 3 p. m. Second concert of the New York Reed Club. Quintet, F major, op. 81, Onslow; Tarantelle, Chopin (Miss Virginia Rider); Duet for Clarinet and Corno di

March.]

THE MUSICAL SEASON 1888-1889.

Bassetto, Mendelssohn (Mr. Schreurs and R. Kohl); Serenade, "Rêverie," Americo Gori (Miss Annie Lippincott); Quintet, op. 16, Beethoven (in its original form); Sing, Smile, Slumber," Gounod (Miss Lippincott, with oboe obbligato, M. Bour); Quintet, "Heimweh," Liszt.

STEINWAY HALL. Joint appearance in concert of Rafael Joseffy and Moriz Rosenthal. Symphony, D minor, No. 4, Schumann; Impromptu on a Theme from Schumann's "Manfred," Reinecke, and Variations on a Theme by Beethoven, Saint-Saëns, for two pianofortes; "Gli angui d'inferno," Mozart (Clementina De Vere); "Waldweben" from Siegfried," Wagner; "Spinning Song," Mendelssohn, Étude in G-flat, Chopin, and Marche Militaire, Schubert-Tausig (Messrs. Joseffy and Rosenthal in unison); Hungarian Rhapsody, No. 14, Liszt. Conductor, Walter J. Damrosch.

FIRST BAPTIST CHURCH, BROOKLYN. Pianoforte recital by Dr. Hans von Bülow. Fantasia and Fugue, C major, Mozart; Sonata, op. 1, Brahms; Prelude and Fugue from op. 72, Raff; Introduction and Toccata, op. 12, Rheinberger; Barcarolle in G, No. 4, Rubinstein; Nocturne, op. 62, Impromptu, op. 36, Scherzo, op. 39, Chopin; "Waldesrauschen," "Gnomenspiele," Hungarian Rhapsody, No. 8, Liszt.

Saturday, Thirtieth.

SOUTH CHURCH. 4 p. m. Gerrit Smith's eighty-sixth organ recital. Passacaglia, D minor, Buxtehude; Andante in G and Secular March in A, G. A. Macfarren; Prelude to "The Deluge," Saint-Saëns; "So Shall the Lute and Harp," Handel (Miss Lillian Reed, soprano); Pièce Héroïque, B minor, Franck; Pedale Étude, op. 56, No. 2, Schumann; "I Will Sing," from "St. Paul," Mendelssohn (Miss Reed); Grand Offertoire, F minor, Batiste.

CHICKERING HALL. Edwin Klahre's third pianoforte recital. Thirty-two Variations in C minor and Sonata, op. 110, Beethoven;

Barcarolle No. 5, Rubinstein; "Invitation to the Dance," Weber-Tausig; Twelve Études, op. 10, Chopin; "Erlkönig" and "Du bist die Ruh'," Schubert-Liszt; "Venezia e Napoli," Liszt.

APRIL

Monday, First.

FIRST PRESBYTERIAN CHURCH. 3:30 p. m. Fourth organ recital. R. Huntington Woodman. Grand Chœur in A, Th. Salomé; Sonata No. 2, G minor, Merkel; "Salve Maria," Mercadante (Miss Henriette Martin, soprano); Prelude, op. 66, No. 9 (new), C. V. Alkan; Andante, César Franck; "At Evening," Buck; "Cradle Song" and "Night Song," Jean Vogt; Toccata, E minor (new), F. de la Tombelle; "Ave Maria," Gounod (Miss Martin); Pilgrims' Chorus from "Tannhäuser," Wagner (arranged by Mr. Woodman).

BROADWAY THEATRE. 4 p. m. First of an announced series of pianoforte recitals of Beethoven's pianoforte works by Hans von Bülow. Sonata, op. 2, No. 2; Sonata, op. 10, No. 2; Twelve Variations on a Russian Dance; Sonata, op. 13; Sonata, op. 14, No. 1; Sonata, op. 14, No. 2; Variations on an original theme in F, op. 34; Sonata, op. 28.

PALMER'S THEATRE. First performance of "The May Queen" (words by Richard Genée, W. Manstadt, and Bruno Zappert, music by Alfons Cizbulka) by the McCaull Opera Company. Cast: *The Queen*, Harriet Avery; *Lady Beatrice Hamilton*, Marion Manola; *Roxana*, Laura Joyce Bell; *Nancy*, Annie Myers; *Harry Macdonald*, Eugene Oudin; *Toby*, Digby Bell; *Lord Middleditch*, De Wolf Hopper; *Giles*, Jefferson De Angelis; *Stiles*, John J. Raffael; *Duke of Montrose*, Charles W. Dungan; *Lieut. Wilmore*, Edmund Stanley. Conductor, Adolph Nowak.

"The May Queen" is an adaptation of the operetta known in Germany as "Der Glücksritter." The music is a little higher in

the scale of merit than that of "Amorita" by the same composer, though most of the pieces bear a strong resemblance to others that have helped to make "The May Queen's" predecessors popular. Czibulka does not seem to be a composer of original talent, but is content to jog along complacently in the footsteps of Suppé, Genée, Strauss, and Millöcker. The operetta held the stage till May 8th, when it was withdrawn to make way for another, and better, novelty.

Tuesday, Second.

BROADWAY THEATRE. 4 p. m. Second Beethoven recital by Dr. von Bülow. Sonata quasi Fantasia, op. 27, No. 1; Sonata quasi Fantasia, op. 27, No. 2; Fifteen Variations and Fugue, op. 35; Sonata, op. 31, Nos. 2 and 3; Thirty-two Variations on an Original Theme in C minor.

Thursday, Fourth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and forty-ninth organ recital. Organ Symphony, No. 8, in B (new), Charles Marie Widor.

CHICKERING HALL. 3:15 p. m. Sixth, and last, Thomas Orchestral Matinee. Overture, "Im Frühling" (new), C. C. Converse; Symphony No. 5, "Lenore," Raff; Concerto No. 2, G minor, op. 22, Saint-Saëns (Mme. Julia Rivé-King); Hungarian Rhapsody, No. 12, Liszt. Conductor, Theodore Thomas.

BROADWAY THEATRE. 4 p. m. Third Beethoven recital by Dr. von Bülow. Sonatas, op. 57, 78, 81a, 109, 110, and 111; Fantasia, op. 77.

Friday, Fifth.

BROADWAY THEATRE. 4 p. m. Fourth Beethoven recital by Dr. von Bülow. Sonatas, op. 101 and 106; Thirty-three Variations on a Waltz by Diabelli, op. 120; Rondo a Capriccio ("Die Wuth über einen verlorenen Groschen"), op. 129.

April.]

THE MUSICAL SEASON 1888-1889.

For the variations on Diabelli's Waltz Dr. Von Bülow printed the following suggestive programme on the house-bill: Theme. I. Alla marcia. II. Rural Dance. III. Dialogue. IV. Joined by a third interlocutor. V. Joined by a fourth one. VI. Didactic shakes. VII. Positive assertion. VIII. Soft compliance. IX. Boxing. X. Runaways. XI. Deliberation. XII. Determination. XIII. Mocking-bird. XIV. Nocturnal procession. XV. Trifling. XVI. Gymnastic exercises of the left hand. XVII. Do. of the right. XVIII. Interview. XIX. Racing. XX. Dreams. XXI. Antithesis. XXII. Mozart sends his Leporello. XXIII. Petulancy of the virtuoso. XXIV. Act of devotion. XXV. On tip-toe. XXVI. Invitation to dancing. XXVII. Stumbling a dance. XXVIII. "Galop infernal." XXIX. Fit of melancholy (minor). XXX. Expanding gloominess (minor). XXXI. Between Bach and Chopin (minor). XXXII. Revival (Fugue, E-flat). XXXIII. Good-bye (Minuet and Coda).
H. v. B.

Saturday, Sixth.

SOUTH CHURCH. 4 p. m. Gerrit Smith's eighty-seventh organ recital. Fugue, G minor, Bach; Minuet, B-flat (in the ancient style), Hamilton Clarke; "Come Unto Me," Coenen (Miss Estelle Hubbard, soprano); Three Trios, op. 49, Rheinberger; Theme in A, F. W. Hird; Prayer from "Eli," Costa (Miss Hubbard), Sonate Pascale, Lemmens.

ACADEMY OF MUSIC, BROOKLYN. Sixth concert of the Brooklyn Philharmonic Society. A "Request Programme." Suite in D, No. 3, Bach; Symphony No. 6, op. 68, "Pastorale," Beethoven; "Huldigungsmarsch," Prelude to "Lohengrin," "Waldweben" from "Siegfried," Ride of the Valkyrior from "Walküre," *Siegfried's* Death from "Die Götterdämmerung" and "Kaiser-marsch," Wagner. Conductor, Theodore Thomas.

Monday, Eighth.

FIRST PRESBYTERIAN CHURCH. 3:30 p. m. Organ recital by Gerrit Smith. Prelude, G minor, Bach; Canzona, A minor, Guilmant; "Sketch," D-flat, Schumann; Andante Cantabile, B-flat

(from a String Quartet), Tschaïkowsky; "Thou Who Guardest Earth and Heaven," Raff (Mrs. Sarah Baron Anderson, contralto); Concert Fugue in C, Haupt; "March of the Three Kings," Dubois; Andante, G major (new), G. A. Macfarren; Menuetto, B major (new), Capocci; "Prayer," Hiller (Mrs. Anderson); Andante Espressivo, F major, Otto Dienel; Polonaise Militaire, Chopin.

Tuesday, Ninth.

BROADWAY THEATRE. 3 p. m. First of three supplementary pianoforte recitals by Hans von Bülow. Fantaisie and Fugue, C major, Mozart; Sonata No. 1, op. 1, Brahms; Prelude in B minor and Variations in E-flat, op. 82, Mendelssohn; "La Lege-rezza," op. 51, Moscheles; Barcarolle No. 4 and Waltz from "Le Bal," Rubinstein; Nocturne, op. 62, No. 2, Impromptu, op. 36, Scherzo No. 3, Chopin; "Waldesrauschen," "Gnomentanz," and Hungarian Rhapsody, No. 8, Liszt.

Wednesday, Tenth.

STEINWAY HALL. Henry Holden Huss's concert of his own compositions. Prelude and Minuet, from a Suite in D, for two pianofortes (F. Dulcken and Mr. Huss); Songs: "Mondnacht," "Du bist wie eine Blume," "Der Jasminen-Strauch," "Der Lenz ist angekommen" (Mrs. Theodore J. Toedt); Romance for Violoncello (F. Bergner); Songs: "Home They Brought Her Warrior, Dead," "Ueber allen Gipfeln ist Ruh'," "Das erste Lied" (Miss Emily Winant); Romanza a Capriccio and Polonaise, for violin (Miss Maud Powell); Songs: "There is Sweet Music There," "On the Wild Rose Tree," "My Songs are All of Thee," "Ballade of the Song of the Syrens" (Mrs. Toedt); Trio in D, for violin, violoncello, and pianoforte (Miss Powell, Mr. Bergner, and Mr. Huss).

In one aspect of the case it is rather unfortunate that young composers should ever think it necessary to arrange concerts of their own compositions. When Dr. von Bülow gives a concert of Beethoven's music there is no lack of people ready to say that two hours

even of Beethoven try the patience of music lovers, no matter how enthusiastic and sincere in their love they may be. But there is no education either for the public or the ambitious composer like a public performance; in music it is only hearing that is believing, and inasmuch as the audiences at concerts of this character are generally made up of friends and acquaintances of the concert-giver, the harm is not so great as it might seem to be at first blush. If a writer of talent be encouraged thereby to pursue a better ideal, and the discriminating comment of honest friends discovers faults which can be corrected, the good done outweighs the harm, and the temporary affliction may be endured.

I have no doubt that Mr. Henry Holden Huss benefited from this concert of his own compositions. It was an affair which did not lack the usual drawbacks, but it nevertheless gave testimony to the seriousness and honesty of artistic purpose cherished by the young musician, his learning and his unquestionable, if yet halting and undecided, talent for composition. The trio could be listened to with genuine interest; in the first two movements, more especially, there were indications of a fancy above the commonplace, a good deal of technical skill and a degree of apprehension of aims and methods which I missed in most of the other music. In the eleven songs (six of them German, five English lyrics by Tennyson, Richard Watson Gilder, and C. J. Lee) I listened in vain for that spontaneity of vocal melody which is essential to good song-writing, and the sympathetic relationship between the accompaniment and the voice part which is none the less essential. Mr. Huss's models have been German, and he evidently has a high appreciation of the emotional potency which lies in modern harmonic treatment. But in songs, no matter how significant the pianoforte part may be made, the chief thing is after all the melody, which is much more likely to achieve its end if it gives expression to the prevailing mood of the poem than if it seeks to publish the transitory significance of each word and line. Simplicity and directness of utterance seem to be the qualities which Mr. Huss needs most. Had his song "Der Lenz ist angekommen," with its really joyous melody, been buoyed up by a full, spirited, unaffected accompaniment (say like that of Mendelssohn's *Frühlingslied*"), it would not have failed to produce a marked effect.

Thursday, Eleventh.

BROADWAY THEATRE. 3 p. m. Dr. von Bülow's second supplementary recital. Programme of Beethoven's compositions. Sonata, op. 2, No. 3; Bagatelles, op. 33, Nos. 1, 2, and 3; Sonata, op. 10, No. 1; Sonata, op. 7; Bagatelles, op. 119, Nos. 1, 2, and 3, and op. 126, Nos. 3 and 4; Sonata, op. 31, No. 1; Sonata, op. 53; Variations, op. 76.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and fiftieth organ recital. Prelude and Fugue, E-flat (Book III, No. 1), Bach; Allegretto from "The Hymn of Praise," Mendelssohn (arranged by J. M. Dunstan); Sonata, B-flat minor (new, MS.), C. C. Müller; Pastorale in E, op. 18, Franck; Theme and Variations, A-flat, Thiele.

STEINWAY HALL. Third concert of the New York Banks' Glee Club. Overture, "Le Domino Noir," Auber (organ, Will C. Macfarlane); "The Merry Wayfarer," Mendelssohn; "All' Ungarese," for violin, Liszt-Wilhelmj (Nahan Franko); "Sunday on the Ocean," Heinze; Scena e Ballata from "Il Guarany," Gomez (Miss Effie Stewart); "Maiden Loveliness," Weinzierl (tenor solo, Fred. Harvey); "On the Tide," Debois (soprano solo, Miss Stewart); "The Nun of Nidaros," Buck (incidental solos, Fred. Harvey); "Cradle Song, N. Franko, and Mazurka, Wieniawski, for violin (Mr. Franko); "Humpty Dumpty," Caldicott; "Kiss Me, Sweetheart," Wilson G. Smith, and "The Lady Picking Mulberries," Edgar Kelley (Miss Stewart); Lullaby, Brahms. Conductor, H. R. Humphries.

Friday, Twelfth.

BROADWAY THEATRE. 3 p. m. Dr. von Bülow's third supplementary recital. Concerto in the Italian style, Bach; Prelude and Fugue, in F minor, Chaconne in F major, Handel; Fantasia, C minor, No. 3, Mozart; Suite, op. 72, Raff; Two Ballades from op. 10, Variations on a Hungarian Song, op. 21*b*, and Scherzo, op. 4, Brahms; Impromptu, op. 90, No. 3, Schubert;

April.]

THE MUSICAL SEASON 1888-1889.

Introduction and Toccata, op. 12, Rheinberger; Rondo in G, Sonata, op. 90, Beethoven.

Saturday, Thirteenth.

SOUTH CHURCH. 4 p. m. Gerrit Smith's eighty-eighth organ recital. Choral Vorspiel, "Wir glauben All'," Bach; Andante, B-flat, op. 14, Battison Haynes; Voluntary for Lent, B. Luard Selby; "How Great, O Lord," Benedict (W. M. Hamilton, baritone); Sonata, op. 19, A. G. Ritter; Larghetto, A-flat, op. 48, J. L. Dussek; "Hope in the Lord," arranged from the Largo, Handel-Mason (Mr. Hamilton); "Spring Song," in A, and Scherzo in D minor, Harry Rowe Shelley.

METROPOLITAN OPERA HOUSE. Sixth concert, and last of the season, of the Philharmonic Society. Overture, "Koriolan," op. 62, Beethoven; Symphony, B-flat, No. 4, op. 60, Beethoven; Concerto No. 1, op. 11, Chopin (Tausig's arrangement, Rafael Joseffy); Bacchanale from "Tannhäuser" and "Kaisermarsch," Wagner. Conductor, Theodore Thomas.

Sunday, Fourteenth.

STEINWAY HALL. Public concert of the Männergesangverein Arion. Marche des Impériaux, from the incidental music to Shakespeare's "Julius Cæsar," Hans von Bülow; "Abendfriele" (new), Franz Lachner; "Wanderlied," Schumann (arranged for chorus and orchestra by R. Weinwurm); "Ah! rendimi," Rossi (Mrs. Marie Gramm); "Wasserfahrt" and "Jagdlied," Mendelssohn; Romance and Polonaise, H. H. Huss (Miss Maud Powell); Rhapsody, for contralto solo, chorus, and orchestra, Brahms (solo, Mrs. Gramm); "Pagina d'Amore," for orchestra, Frank Van der Stucken; "In the Hall of the Mountain King," from the music to "Peer Gynt," Grieg; "Auf Wiedersehen" (new), L. Liebe; "Morgenständchen," Gustav Schmidt; "Diandle," Carinthian Folksong, arranged by Arthur Claassen; Introduction and Rondo Capriccioso, Saint-Saëns (Miss Powell); "Mondnacht," Van der Stucken, and

“Dein,” Carl Boehm (Mrs. Gramm); “Rheinweinlied,” Liszt (orchestral accompaniment by F. Van der Stucken). Conductor, F. Van der Stucken.

Monday, Fifteenth.

FIRST PRESBYTERIAN CHURCH. 3:30 p. m. Organ recital by Frank Taft. Chromatic Fantasia and Fugue, Thiele; Andante in G, Batiste; Concert Piece, “Old Folks at Home,” Frank Taft; “Adoration,” Shelley (W. C. Baird, baritone); Scherzo from “A Midsummer Night’s Dream,” Mendelssohn (arranged by S. P. Warren); Fantasia, “Thunder Storm,” adapted by Frank Taft; “God of my Life,” Bradsky (Mr. Baird); Elsa’s Bridal March and Prelude to Act III, “Lohengrin,” Wagner.

CHICKERING HALL. Sacred concert by the choir of St. Stephen’s Roman Catholic Church. Mass in E minor, Frank E. Dossert; (solo parts: Mary Dunn, Annie Layton, Charles O’Neill, and J. J. Dossert); “It is Enough,” from “Elijah,” Mendelssohn (William Ludwig); Concerto for Organ, F major, with accompaniment of strings and three horns, Rheinberger (organ, Frank G. Dossert); “Ave Maria,” F. Van der Stucken (Miss Dunn); “The Seven Last Words of Christ,” oratorio, F. C. T. Dubois (solos by Miss Dunn, Harry Beaumont, and Mr. Ludwig). Conductors, Mr. Dossert and Mr. Van der Stucken.

Mr. Dossert’s Mass had been heard in church, but this was its first performance in public concert. It is unpretentious yet musicianly, not striking in invention, but earnest and sincere in purpose and altogether commendable. It is effectively scored for clarinets, bassoons, horns, trumpets, trombones, tympani, strings, and organ obbligato. The Organ Concerto by the German professor and Oratorio by the French professor were also novelties.

Thursday, Eighteenth.

GRACE CHURCH. 3 p. m. S. P. Warren’s one hundred and fifty-first organ recital. Variations on a Ground Bass by J. S. Bach,

April.]

THE MUSICAL SEASON 1888-1889.

F. Liszt; Andante Sostenuto, in E, E. G. Monk; Fugue in E minor, Handel; Two pieces, op. 42, Book I, F. de la Tombelle; Fantasia in C minor, Hans Huber.

STEINWAY HALL. Pianoforte recital by Miss Judith Graves. Sonata, op. 53, Beethoven; Berceuse and Andante Spianato et Polonaise, Chopin; "Campanella," Liszt; Impromptu, Schubert; "Abendlied," Schumann; Polonaise, Streleszki; Wedding March, Mendelssohn-Liszt; "Mephisto Waltz" and Hungarian Rhapsody, No. 6, Liszt.

Saturday, Twentieth.

SOUTH CHURCH. 4 p. m. Gerrit Smith's eighty-ninth organ recital. Variations on the "Crucifixus" from Bach's Mass in B minor, Liszt; Andante, A minor, op. 122, No. 2, Merkel; "Spring Song," Haydn (Miss Harriette Hubbell, contralto); Sonata No. 2, Mendelssohn; Russian Romance in A, H. Hofmann; "Salve Regina," Dudley Buck (Miss Hubbell); Echo in A-flat, and Canzonetta, E-flat, F. de la Tombelle.

Sunday, Twenty-first.

LIEDERKRANZ HALL. Third concert of the Deutscher Liederkranz. Overture, "Euryanthe," Weber; First Movement from the Concerto for Violin, Tschaïkowsky (Miss Maud Powell); "Gute Nacht," R. L. Herman; "Altniederländisches Volkslied," Kremser; "Jagdmorgen," Rheinberger; Cavatina from "La Reine de Saba," Gounod (Miss Emma Juch); Cantata, "Das Feuerkreuz," Max Bruch (solos by Miss Emma Juch, Max Treumann, and George Prehn). Conductor, Reinhold L. Herman.

It was only a coincidence, but a happy one, that the new Cantata, sung for the first time at this concert, had elements in it which made it seem as if it had been designed for the celebration of the one hundredth anniversary of the inauguration of the first President of the United States which occurred in the following week.

“The Fiery Cross,” as its name indicates to all readers of Scott, deals with an episode in “The Lady of the Lake.” It reaches its climax in a sonorous hymning of the sentiment: “Sweet it is to die for Liberty!” The classic “*Dulce et decorum est*,” etc., and the French “*Mourir pour la patrie*” will occur at once to indicate the antiquity and universality of the sentiment, and when Heinrich Bulthaupt, who is Max Bruch’s poet-in-ordinary, gave victory to Clan Alpine in the battle of Beal’ an Duine, there was probably no thought of the American centenary in his mind. Just as little was any thought in the minds of the society’s directors that the Cantata which the Liederkranz commissioned Bruch to compose in the summer of 1888 would turn out to have a patriotic tinge. There was absolutely no consultation as to subject or method of treatment, but when the Cantata came it was found that around Scott’s episode of how the “fiery cross” was placed by Angus in the hands of Norman on the day when Tombea’s Mary gave him her troth Herr Bulthaupt had woven a story of patriotic battle, fought, like that in Loch Katrine’s gorge, full in the sight of maids and matrons (whose voices were needed in the descriptive chorus), and closed it with a pæan of gladness over a country’s achievement of freedom. Amateurs familiar with Herr Bruch’s methods as they were exemplified in “Arminius” will guess how the new subject is treated. There is the same consummate skill in the handling of the choral and instrumental forces, the same disappointment because of the lack of originality, beauty, and significance in the melodic ideas. The solo parts (soprano, baritone, and bass) are the least interesting portions of the Cantata, the battle hymn of Clan Alpine and the description of the battle the most interesting. In the former Scotch music has been used as an instrumental prelude, and in the latter there is a happy blending of martial strains with the cries of woe that mark the progress of the battle—as if the composer had read Scott and wished to realize the lines :

“Entangling, as they rush along,
The war-march with the funeral song.”

The lyrics in “The Lady of the Lake” have often been set by German composers, but never so felicitously as by Schubert. Herr Bruch attempts two of them, Norman’s song, “The heath this night

April.]

THE MUSICAL SEASON 1888-1889.

must be my bed," and a rather unhappy paraphrase of Ellen's "Ave Maria" (here put into the mouth of Mary); but in neither case does he reach the plane on which his great predecessor moved. The "Ave Maria," treated dramatically, is, however, an exceedingly effective piece of music. The Liederkranz paid Herr Bruch \$350 for the privilege of a first performance of the work.

Monday, Twenty-second.

FIRST PRESBYTERIAN CHURCH. 3:30 p. m. Organ recital by Gerit Smith. Toccata in C, Bach; Pastorale from the Eighth Concerto, Corelli; Capriccio in F, and Scherzo in D, Le-maigre; "Serenade," Schubert (Francis Fischer Powers, baritone); Romance from the Symphony in D minor, Schumann; Canzonetta, Godard; Peasants' Wedding March, Fumagalli; Polonaise in F, Hummel; "Offertory," Stigelli (Mr. Powers); Étude, op. 32, No. 9, Jensen; Finale from the Second Organ Symphony, Widor.

CHICKERING HALL. Second concert of the Gounod Choral Society, and testimonial to William Edward Mulligan. "By Babylon's Wave," Gounod; Anthem, W. E. Mulligan; "Fond Heart, Farewell," Hope Temple (Emil Coletti); "Ave Maria," Bach-Gounod (Mme. Salvotti); Gavotte and "Loin du Bal," for orchestra, Gillet; "A Summer Night," A. Goring Thomas, (Miss Le Clair); "Alleluia," Harry Rowe Shelley (Miss Walker); Pastorale and Finale, for organ and orchestra, Guilmant (organ, Mr. Mulligan); Air and Chorus from "Gallia," Gounod (Air, Mme. Salvotti); Oratorio, "Noël," Saint-Saëns (solos: Miss Walker, Miss Le Clair, Miss Nolan, Mr. Arencibia, Mr. Coletti; organ, Mr. Shelley; pianoforte, Mr. Agramonte; conductor, Mr. Mulligan.

STANDARD THEATRE. First performance of "Dovetta." Music by Mrs. E. Marcy Raymond; words by Miss Betsy Bancker and Charles Raynaud. Conductor, Julian Edwards.

If there were that in either the book or the music of the entertainment which by the kindness of printer's ink and the patience of paper was denominated " 'Dovetta,' a comic opera in three acts,"

to justify serious consideration, a beginning might be made with some observations on the proper and improper, the rational and foolish use of the Indian as a stage character. But for the greater part seriousness would be thrown away on such a subject. "Dovetta" is neither a comic opera nor even a comic operetta, but only a farce, without plot enough to give it stability, wherefore, it changes its scene from Washington to Arizona and thence to Mexico, and music which, with some traces of cleverness, is of the kind that is generally heard in our variety and minstrel shows. Some of the reasons why "Dovetta" does not dispose one to seriousness might be found in the unwillingness which many must have felt to see even the modicum of propriety which is asked by comic operetta in a work which in one act unites Indians and whites in a song of praise to Bacchus, in the next effects the same sympathetic coöperation in a religious ceremonial in praise of the rising sun, utilizes the same forces in a patriotic hymn which begins with an inversion of "Gaudeamus igitur" and runs out into a breakdown, and in the third sets Mexicans to dancing a waltz and introduces, as an object of merriment, a broken-down horse in urgent need of the kindly ministrations of the Society for the Prevention of Cruelty to Animals. It was to the credit of a large portion of the audience present that this latter spectacle was rebuked with a round of hisses. Mrs. Raymond has not succeeded in writing a single piece of music of real dignity or originality, but her melodies are generally spirited and calculated to please the taste fostered by the sentimental ballad and comic song and dance of the entertainments to which reference has been made. She has compounded her score out of a lot of ballad and dance tunes, and, perhaps, ought to be commended for having followed patterns which are at least neither German nor French. But there is no difference between the music of her Indians and her whites, and she sends the former out on a hunt to the music of the French horns with as satisfied an air as a European composer would send out a mediæval hawking party. The groundwork of the play, if play it can be called, is ridiculous, but some buffoonery has been introduced which is amusing, though vulgar. "Dovetta" was played for two weeks (though only at five afternoons, and no evenings, of the second week) and was then withdrawn, a dismal failure having been scored.

April.]

THE MUSICAL SEASON 1888-1889.

Tuesday, Twenty-third.

CHICKERING HALL. Third private concert of the Mendelssohn Glee Club. "Of Glorious Birth was Art," Mosenthal; "Spinning-wheel Song," Henschel, and "Sérénade de Zanetta," Massenet (Mrs. Henschel); "Autumn Song," Rheinberger; Duet from "Le Nouveau Seigneur de Village," Boieldieu (Mr. and Mrs. Henschel); "Spring Song" (first time), W. W. Gilchrist; Love Songs in waltz form, Weinwurm; "Die verfallene Mühle," Löwe (Mr. Henschel); "Maiden Beauty" (first time), J. Lamberg; "They Kissed, I saw them do it," G. B. Hawley; Buffo Duet from "Don Pasquale," Donizetti (Mr. and Mrs. Henschel); "Farewell," Mendelssohn.

METROPOLITAN OPERA HOUSE. Benefit of Signor Italo Campanini. Performance of "Lucia di Lammermoor," with Signor Campanini as *Edgardo*, Clementina De Vere as *Lucia*, and Signor Del Puente as *Enrico*.

Wednesday, Twenty-fourth.

CHICKERING HALL. 3 p. m. Third vocal recital of Mr. and Mrs. Georg Henschel. Duetto Buffo, Paisiello; Concert Aria, "Mentre ti Lascio," Mozart (Mr. Henschel); "Rossignols Amoureux," Rameau (Mrs. Henschel); "Der Doppelgänger," Schubert, "Die Mainacht," Brahms; "Heinrich der Vogler," Löwe (Mr. Henschel); "Lia è Morta," Widor, "O Hush Thee, my Babie" and "Somewhere," Henschel (Mrs. Henschel); Duet, "Viens!" Saint-Saëns; Four Songs from "Der Trompeter von Säckingen," Henschel (Mr. Henschel); "The King of Thule," Berlioz, "Crépuscule," Massenet, Air from "Actæon," Auber (Mrs. Henschel); Duet from "Hamlet," Thomas.

CHURCH OF SAINT BARTHOLOMEW. First service of the Church Choral Society, at which Gounod's "Mors et Vita" was performed in English, with orchestral accompaniment. Solos: Mrs. Theodore J. Toedt, Miss Hattie J. Clapper, Theodore J.

Toedt, Franz Remmert. Conductor, Richard Henry Warren ; organist, R. Huntington Woodman.

This was the first performance of Gounod's work in New York City. With the Latin words it was given at a concert of the Brooklyn Philharmonic Society on February 6, 1886, and a critical review of it may be found in the REVIEW OF THE NEW YORK MUSICAL SEASON, 1885-1886, page 136.

Thursday, Twenty-fifth.

BROADWAY THEATRE. 3 p. m. Pianoforte recital by Hans von Bülow. Part I, Beethoven: Sonatas, op. 109, 110, and 111 ; Part II, Chopin: Nocturne, op. 37, No. 2, Ballade No. 1, op. 23, Scherzo No. 4, op. 54, Nocturne, op. 62, No. 1, Impromptu No. 3, op. 51, Valse, op. 42, and Berceuse, op. 57.

CHICKERING HALL. Third private concert of the Rubinstein Club. "May Dance," Asger Hamerik ; "From Venice," Reinecke ; "Ah! How oft my Soul is Moved," Bendel ; "Old German Shepherd's Song," Kienzl ; "Legende," for violin, Wieniawski (Max Bendix) ; "The Fisher Maidens," Cantata by Henry Smart, performed with pianoforte accompaniment (solos: Miss Bissell, Miss Grovesteen, Mrs. Raymond, Mrs. Smith, Miss O'Connell, Miss Hibbard, and Miss Lawler) ; "The Fountain," Henry Holden Huss ; "Wind of Evening," E. N. Anderson ; "Gypsy Airs," Sarasate (Mr. Bendix) ; Largo, by Handel, arranged by Max Vogrich ; "The Smiling Dawn," Handel. Conductor, William R. Chapman.

Friday, Twenty-sixth.

CHICKERING HALL. Third private concert of the Orpheus Glee Club. "Hark! The Trumpet Calleth," Dudley Buck ; "What Tells the Linden Tree?" (new), A. Doppler, and Spanish Dance, De Blank (Philharmonic Club) ; "Like the Woodland Roses," Franz Mair ; Scena e Ballata from "Il Guarany," Gomez (Miss Jessamine Hallenbeck, soprano) ;

April.]

THE MUSICAL SEASON 1888-1889.

"The Dying Trumpeter," Möhring; "King Olaf's Christmas," Buck (incidental solos by F. Reddall and J. H. McKinley; "He Loves Me" and "Before the Dawn," G. W. Chadwick (Miss Hallenbeck); "Fair Rothraut," W. H. Veit; Intermezzo, Mendelssohn, and Serenade, Gillet (Philharmonic Club); "Crowned with Clusters of the Vine," A. Melton (incidental solos by Disney Robinson). Conductor, Dudley Buck.

STEINWAY HALL. Annual concert of H. R. Humphries. Offertoire, F minor, Batiste (organ, Will C. Macfarlane); "I Love Thee," Isenmann (Banks' Glee Club); Fantaisie Burlesque, M. Hauser (violin, Nahan Franko); "Once Again," Sullivan (Fred. Harvey); "The Haunted Stream," Phelps (solo, Mrs. Blanche Stone Barton); "Ah! mon fils," from "The Prophet," Meyerbeer (Miss Helen Dudley Campbell); "Maiden Beauty," J. Lamberg; Act II of G. F. Bristow's opera, "Rip Van Winkle" (solos: Miss Lillian Blauvelt, Miss Campbell, C. C. Ferguson, and Royal Smith). Conductor, Mr. Bristow.

Saturday, Twenty-seventh.

CHICKERING HALL. 3 p. m. Fourth vocal recital by Mr. and Mrs. Georg Henschel. Duet, "Quel Onda che Rovina," Martini; Air from "Orfeo," Haydn, and Air from "Il Maestro di Musica," Pergolesi (Mr. Henschel); Two Airs from "Hercules," Handel (Mrs. Henschel); Two Venetian Boat Songs, Schumann, "Es blinkt der Thau," Rubinstein, "Unüberwindlich," Brahms (Mr. Henschel); "Auf Flügeln des Gesanges," Mendelssohn, "Sandmännchen," Brahms, and "Comment," Liszt (Mrs. Henschel); Duet, "O, that we two were Maying," and "Gondoliera," Henschel (Air from "Jean de Paris," Boieldieu, and "Couplets de Vulcain," from "Philemon et Baucis," Gounod (Mr. Henschel); Cradle Song, Tschaïkowsky, Romance from "Le Pré au Clercs," Hérold, and "L'Enlèvement," Saint-Saëns (Mrs. Henschel); Duet from "Les Voitures Versées," Boieldieu.

SOUTH CHURCH. 4 p. m. Gerrit Smith's ninetieth organ recital. Fantasia, G minor, Bach; "Bénédiction Nuptiale," Saint-Saëns; "I Will Extol Thee," Costa (Miss M. B. Wilson, soprano); Easter March, in F, Merkel; Variations on "The Star Spangled Banner," Buck; "Come Unto Me," Homer Bartlett (Miss Wilson); Festival Sonata in C, Volckmar.

FIRST BAPTIST CHURCH, BROOKLYN. Pianoforte recital by Hans von Bülow.

Sunday, Twenty-eighth.

BROADWAY THEATRE. Popular Sunday evening concert by Theodore Thomas and Rafael Joseffy. "Huldigungsmarsch," Wagner; Overture, "Tannhäuser," Wagner; Allegretto from the Seventh Symphony, Beethoven; Hungarian Fantasia, Liszt; Ballet Music from "Henri VIII.," Saint-Saëns; "Bal Costumé," Rubinstein; Fantasia on "The Ruins of Athens," Beethoven-Liszt; "Invitation to the Dance," Weber-Berlioz; Slavonic Dances, op. 72, Dvořák. Conductor, Theodore Thomas.

ACADEMY OF MUSIC. The third act of "Faust" performed at a popular concert, like the preceding, occasioned by the fact that the city was full of strangers come to participate in the Centennial celebration. The singers were Clementina De Vere, Miss Russell, Signor Campanini, and Signor Del Puente.

Monday, Twenty-ninth.

FIRST PRESBYTERIAN CHURCH. 3:30 p. m. Organ recital by R. Huntington Woodman. Prelude and Fugue (Book II, No. 2, Ed. Peters), Bach; Nocturne No. 2, Chopin; Grand Chœur, C minor, Lemaigre; Air from "St. John," Phillip Armes (Charles T. Dutton, tenor); Verset, Salomé; Communion and Bénédiction Nuptiale, Saint-Saëns; Offertoire No. 2, Jules Grison; "Omnipotence," Schubert (Miss Bessie Howell Grovesteen); Toccata from the Fifth Organ Symphony, Widor;

April.]

THE MUSICAL SEASON 1888-1889.

Duet from "St. John," Phillip Armes (Miss Grovesteen and Mr. Dutton); Variations on "The Star Spangled Banner," Buck.

ROOMS OF THE MENDELSSOHN GLEE CLUB. Brahms Evening of the Composers' Club and Reception to Dr. von Bülow. Trio, op. 40 (Reinhold L. Herman, Laura Bell Phelps, and Bertha Bronsil); "To a Picture" (William Courtney); Duo, "The Gypsies" (Miss Jessamine Hallenbeck and Miss Alice S. Lincoln); Ballade, op. 10, No. 2, and Scherzo, op. 4 (Miss Lucie E. Mawson); "Remembrance" and "To a Dove" (Mrs. Ogden Crane); Sonata for Pianoforte and Violin, op. 108, from proof copy, by the courtesy of Dr. Von Bülow (Ferdinand Dulcken and Michael Banner); "Ruhe, Süßliebchen" (Miss Lincoln); Quartets, op. 92 (Miss Hallenbeck, Miss Lincoln, Mr. Courtney, and Dr. Carl E. Martin); an essay by F. R. Burton on "Johannes Brahms—the Man and the Musician," was read by Frederic Dean, Director of the Club.

CHICKERING HALL. First concert of the Palestrina Choir, a new organization having for its purpose the cultivation of *à capella* music, called into life by Caryl Florio in December, 1888. Madrigal: "Matona, Lovely Maiden," Orlando de Lasso; Part-Song, "Once I Loved a Maiden Fair," Old English; "Magnificat," for six voices, Orlando de Lasso; Air, Bach, and Minuet, Boccherini (Beethoven String Quartette); Madrigal: "Cedro Gentil," Palestrina; Motet, "Now is Christ Risen," Johann Michael Bach; Spanish Serenade, Borodin, and Canzonetta, Mendelssohn (Beethoven String Quartette); Part-Song: "Where are you going to?" Caldicott; Missa Papæ Marcelli, Palestrina. Conductor, Caryl Florio.

Tuesday, Thirtieth.

As part of the celebration of the one hundredth anniversary of the inauguration of George Washington as the first President of the United States, a monster open-air concert was given in Madison Square under the auspices of the German Committee and the

musical direction of Theodore Thomas and Reinhold Schmelz. The programme was as follows: "Grand March from "Tannhäuser," Wagner; Jubilee Overture, Lindpaintner; "Hail, Columbia," harmonized for men's voices by Max Vogrich; "Hallelujah Chorus," Handel, arranged for the band; "Das ist der Tag des Herrn," Kreutzer; Invocation to Battle from "Rienzi," Wagner (band); "The Star Spangled Banner," harmonized for men's voices by Max Vogrich; "Fackeltanz," Meyerbeer; "The Heavens are Telling," Beethoven (chorus and band); "Jubilee Overture," Weber.

The band numbered seventy-five pieces, and the chorus two thousand, the following societies having joined in the patriotic enterprise: Allemania Männerchor, Allemania Quartet Club, Apollo, Arion, Arminia, Beethoven Männerchor, Bloomingdale Liederkrantz, Concordia Männerchor (Brooklyn), Cordiala, Deutscher Liederkrantz, Ehrenritter Gesangverein, Eichenkrantz, Frankenberger Männerchor, Fritz Reuter Lyra, Germania, Harlem Eintracht, Harlem Männerchor, Harugari Liederkrantz, Heinebund, Helvetia, Hudson Männerchor, Humor, Kreutzer Quartet Club, Loreley Männerchor, Marschner Männerchor, Mozart Verein, New Yorker Männerchor, New York Liedertafel, Oesterreich, Orber Gesangverein, Orlando, Orpheus Sängerbund, Quartet Club Eintracht, Rheingold, Rheinischer Sängerbund, Rheinpfälzer Männerchor, Sängerkunst, Sängerkunde, Schillerbund, Schottener Männerchor, Schwäbischer Sängerbund, Theodor Körner Liedertafel, Uhland Bund, Washington Heights Liedertafel, Yorkville Männerchor, Zöllner Männerchor (Brooklyn), and Veteranen Gesangverein.

Except in the civic parade, which formed the chief feature of the third day's celebration (and then only in an industrial way), native achievements in music did not play a significant part in the Centennial celebration. Had it occurred to the Committee it might have been possible to arrange a feature of the festivities which would have illustrated the growth of music in America during the century since Washington's inauguration, besides being instructive as well as entertaining. Unique interest, for instance, would have attached to the ball if a space of time in it had been set apart for the dances of a hundred years ago; there was nothing at all impracticable in a scheme for providing the military bands

that took part in the military parade with the marches which were popular when the country was young; and several stirring songs might have been found whose harmonic crudities would easily have been forgiven for the sake of their patriotic sentiment, and the fact that they had their birth in the midst of the struggle for independence or the rejoicings over its attainment. Who would not have felt an additional throb of patriotism and pleasure had he known that the gallant soldiers were keeping step to the music of "America, Commerce, and Freedom," "Liberty or Death," "Liberty's March," "Hull's Victory," "Lafayette's March," "Adams and Liberty," "Massachusetts March," "Victory of Orleans," "Hail, Columbia," and "The Star-Spangled Banner," all of which were popular pieces for patriotic occasions eighty or more years ago? But nothing of the kind was attempted, and had it not been for the German singing societies the Centennial celebration, in the matter of music, would have been no more distinctive than the celebration of the last St. Patrick's, or Independence Day.

In any of the countries of Europe such an anniversary would have been signalized by the production of at least one musical composition of magnitude appropriate to the occasion, and made a part of the official celebration. Patriotic affairs are easily adapted to musical treatment, and though "occasionals" are disappointing as a rule, the greatest composers have always been glad to couple their names with historical events. In 1876 we had a Centennial Cantata, composed by an American, Dudley Buck, and a Grand March, composed by Wagner. Not a note of either of these compositions was heard at the celebration under discussion. The author of the music of the Cantata is alive, and he has now a dozen capable colleagues where he had one thirteen years ago. Had Mr. Buck, Professor Paine, or any one of twenty-five younger men been asked to compose an ode or a cantata for the jubilee, it is safe to say that the enthusiasm of the moment and the encouraging effect of a commission might have been relied on to stimulate the production of a work which would at least have held its own with the "occasionals" of contemporary German, French, English, Belgian, or Italian composers. But evidently the Committees had never devoted any thought to music further than to engage musicians to play in the processions, at the ball, and the banquet. What was done for the

art was done unofficially. Yet music played an important part in the civic display of Wednesday, May 1st.

To take a glance first at its mechanical side—fully two thousand men, engaged in manufacturing pianofortes and pianoforte actions, marched in the procession, well-clothed men all of them, wearing hats and canes bought for the occasion. The overwhelming majority of them were Germans. A richly decorated wagon, bearing counterfeits of a spinet of the last century and a pianoforte of to-day was the symbol of what they have accomplished. What did it mean with reference to the industrial growth of the United States? Nothing less than this: an industry which had its beginning seventy years ago is now so large that in it this country has now only one rival—Germany; and that country is a rival largely because it made haste to adopt the improvements in manufacture which American makers invented and applied. In New York City alone five thousand men are pianoforte makers, and the capital in the business which was represented by a cipher in the first decades of this century, is now represented throughout the country by thirteen million dollars. No less than sixty thousand pianofortes will be made in the year 1889 in the United States, and the tiny tinkling instrument of a century ago has developed into an instrument that asserts itself in an orchestra of a hundred instrumentalists.

This is a commercial view, but it does not close the account of what the musical portion of the parade stood for. The singers who gave their money to enrich the display and also walked in the procession were the incarnations of that spirit which has made music one of the most potent agencies in the refinement of American social life. It was well that it was consorted with the chiefest of all those agencies, education, in the civic celebration of the completion of a hundred years of constitutional government. Several tableaux suggested these thoughts. In one were grouped living images of the great composers that Germany has given to the world; in others allegories illustrating some of the poetical myths and legends which have been the inspiration of poets and musicians, and figures symbolizing the supreme treatment which some of those myths and legends have received at the hands of Germany's last great dramatic composer. Was there a lesson in them? We shall see. When the century began whose conclusion was celebrated, few cities in the

April.]

THE MUSICAL SEASON 1888-1889.

United States had heard operatic representations; they were representations of the trifling ballad operas of England, and English singers had generally to be waited for before they could be heard. The boys of the Charity School sang in the choir of Trinity Church. Gluck had been dead a year and a half; Haydn was yet to wait nine years before writing his first oratorio; Mozart, at thirty-three, was about to expire like a candle that burns itself out in half its allotted time; Beethoven, a struggling organist of nineteen, had not yet written any of the works that have made his name revered among musicians. Almost a generation was to pass before Wagner was to be born. Music there was in New York, but not much; not long before, pleasure parties drove out to Haarlem to dance, and danced to the fiddle of a negro slave. What New York enjoys now need not be enlarged upon; her instrumental forces vie in number and skill with those of the capitals of German Europe; her opera belongs to the noblest institutions of its kind in the world, and is supported, not by subventions from royal exchequers wrung in the shape of taxes from the people, but one-half by those who go to enjoy its pleasures, and one-half by the ungrudged gifts of a body of public-spirited citizens. In very truth the goddess of music has come down from the austere heights where once she could only be approached by the elect among her devotees; she walks among the people:

“ Her feet have touched the meadows,
And left the daisies rosy.”

Elsewhere (page 17) I have discussed in some measure the history of church music in New York; it has seemed as if the occasion justified also at least a hurried glance at the city's operatic past, and I therefore offer no apology for the following reflections:

The first taste of opera which the people of New York enjoyed in their own theatres was back in the middle of the last century. It was not grand opera, however, but the English ballad opera, which was so long in popular favor. At the time in question local entertainments of all kinds were dominated by British influences. The Dutch had brought little or no artistic sensibility with them, and their experiences here from the time of their settlement of Manhattan Island till the final occupation of the town by the British, was not of a kind calculated to develop a love for music. In social,

political, and commercial affairs, their influence was much more extended and lasting; but having come from one country where music was almost entirely neglected to another where life meant a struggle, and where the commercial spirit swayed everything, the Dutch could not fairly have been expected to give a very marked tinge to the art-tastes of the growing town. After New York had become firmly settled in the possession of Great Britain, and English merchants and English soldiers had begun to work a change in the social life of the town, the things which embellish it were soon introduced, and naturally in their English types. All the musical impulses of a century ago came from England, though, after the cultivation of the serious forms of music had begun, German musicians were largely instrumental in advancing it in New York as well as Boston and the other large cities of the sea coast.

Very appropriately the first operatic performance (using the word operatic with the license compelled by the period of which I am speaking) that has a place in the local annals of New York City, was devoted to "The Beggar's Opera." This work made not only "Gay rich and Rich gay," as the old pun has it, but it gave such vigorous life to the English ballad operas that they fairly consumed all the patronage on which aristocratic Italian opera had depended for its support. Gay's clever satire had already been in existence nearly a quarter of a century when it was first performed in New York, accepting the best record attainable to be correct in its statement of the latter dates. "The Beggar's Opera" was performed here in 1750. It ushered in a period of seventy-five years during which English operas, some of the better sort, but the majority of them of the ballad type, were the only musical pieces given in our theatres. Italian opera did not make its appearance until 1825, and German (in the original tongue, of course,) until much later.

These English operas, as a rule, were light comedies with incidental music. In those known distinctively as ballad operas the music was not original, but the words of the songs were adapted to familiar and popular tunes. "The Beggar's Opera," for which these tunes were arranged and scored by Dr. Pepusch, an exceedingly able musician, who considered himself a rival of Handel, preserved melodies older than Shakespeare, "Green Sleeves," for

instance, to which *Mrs. Ford* makes playful reference in "The Merry Wives of Windsor," when discoursing on the disposition and protestations of *Jack Falstaff* she says: "But they do no more adhere and keep place together than the Hundredth Psalm to the tune of 'Green Sleeves'" (Act II, Scene I). Others, which had such musicians as Arne, Dibdin, Arnold, Attwood, Storace, Braham, and Bishop for their authors, were original in composition, but as a rule the dialogue was spoken.

It is doubtful whether more than a very few operas or musical farces were brought out in England within the three-quarters of a century specified which did not promptly make their way across the ocean. Our theatres were populated by English actors, and some of the most popular English vocalists visited New York, Boston, Baltimore, Philadelphia, and Charleston from time to time. Between 1750 and the beginning of this century the following pieces were brought out in this city by English singers and actors: "The Beggar's Opera," "Colin and Phoebe," "Love in a Village," "The Deserter," "The Farmer," "The Waterman," "The Wedding Ring," "The Poor Soldier," "Rosina," "The Children of the Wood," "The Rival Candidate," "The Surrender of Calais," "The Prisoner," "The Siege of Belgrade," "The Devil to Pay," "Harlequin's Vagaries," "The Maid of the Mill," "The Duenna," "No Song, no Supper," "Lionel and Clarissa," "Inkle and Yarico," "Love in a Camp," "The Quaker," "The Haunted Town," "The Purse," "The Mountaineer," "The Padlock," "Three and the Deuce."

As fast as the list of English operas was swelled at home the additions were put in the American repertory. In 1813 a new composer, who was destined to fill an important placé in English music, made his appearance on the New York boards. This was Henry R., afterward Sir Henry Rowley, Bishop. Within a short period four of Bishop's operas were brought out, viz., "Athis," "The Miller and his Men," "The Farmer and his Wife," and "The Devil's Bridge." Ten years later Bishop's arrangement of Mozart's "Marriage of Figaro" was brought out here, and in the same year (1823) "Clari, the Maid of Milan," celebrated the world over for containing "Home, Sweet Home." Many years afterward the wife of Sir Henry Bishop came to New York and made it her home

until her death in 1884, she living long enough to witness the bringing home of the remains of John Howard Payne, the author of the libretto of "Clari," after their long years of sleep on the shore of the Mediterranean.

Within the period of which I am speaking a number of eminent English singers came to New York. Those who exerted the greatest influence were Incledon and Philips, two of the finest singers, in their style, that Great Britain has ever produced. Another was Miss Catherine Leesugg, who married Hackett, the comedian, and Mrs. Holman, a sister of Michael Kelley, the Irish musician, whose "Reminiscences" afford such delightful glimpses of the musical life of the last century. A year before Italian opera came to contest the field with English Mrs. Holman brought out an adaptation of "Der Freischütz."

The first year of the second quarter of this century saw Italian opera introduced in New York. The general features of the story of the coming of the Garcia troupe have so often been mentioned in the newspaper and other prints that they are reasonably familiar. Nevertheless it is exceedingly interesting to note how ambitious was this first effort to habilitate in America a species of artistic entertainment which, in spite of the most strenuous efforts and great financial sacrifices of three-score years, still is an exotic which refuses to take root. A familiar anecdote identifies Lorenzo da Ponte, Mozart's librettist, with the beginning of Italian opera in New York. Da Ponte's relations indeed were very intimate with our early operatic struggles, and it is plain to see from the enthusiastic manner in which he heralded the coming of Garcia, that he had visions of the gradual establishment in the new world of the artistic institution which he had himself done so much to promote, by his coöperation with Mozart in the creation of masterpieces like "Le Nozze di Figaro" and "Don Giovanni." To him it must have seemed as if Italian culture was about to take possession of the far-away people among whom he had found an abode after a singular career of almost universal vagabondizing. Driven from his native land because of his revolutionary political sentiments he made his home in Vienna; succeeded in becoming theatrical poet after the death of Metastasio; had the rare good fortune to provide the books for Mozart's greatest operas; was forced to leave the city

after the death of the Emperor Joseph II.; went to Paris only to find that it could not afford him a home, then to London, where he tried to establish the same relations with the Italian opera that he had enjoyed in Vienna; failed as book dealer, and in 1803 came to America to continue his exceedingly checkered career as teacher, merchant, distiller, and opera manager.

Garcia's coming in the fall of 1825 stirred anew the old ambitions of the librettist. He established himself at once as the poet of the troupe, and soon thereafter sent to Europe for his niece, Giulia da Ponte, a singer of mediocre ability, and proved that he had plans looking to the permanent habilitation of opera here by bringing from Philadelphia an Italian musician, Filippo Trajetta, with whom he hoped to write operas for the Garcia troupe. Before Trajetta arrived, however, the Garcia troupe had gone to Mexico. Trajetta, like Da Ponte, was somewhat of a revolutionary character. He came to this country four years before the poet, having escaped from a dungeon in which he had been thrown by the royalists because of his participation in the patriotic Italian uprising. His father was a famous composer, and he had enjoyed the instruction of Piccini. In Philadelphia, where he lived for many years, he was teacher, composer, and theatrical manager.

The doings of Da Ponte and Trajetta are only incidental to the first season of Italian opera in New York, but it is certainly interesting as well as amusing to find men like them, when an utterly foreign entertainment came for the first time across the ocean, greeting it with projects looking to its establishment at once on a European footing, with an official poet and an official composer. Now, sixty-five years after this ambitious scheme, nothing would be more superfluous about an opera house than such ornamental persons. It should be remembered, however, that it was in a period of remarkable productivity in ephemeral operas, when new works were brought out with the same rapidity that farcical comedies are nowadays in our theatres.

Manoel Garcia, who brought the first Italian troupe to New York, came here from London. He had conducted operas in his native Spain, and made a great reputation as a tenor singer in Paris and London. He was fifty years old and had just concluded an engagement at the Royal Italian Opera in London when he organ-

ized a company to try his fortunes in the new world. Four of the members of the troupe were also members of his family, viz., himself, his son Manoel, a bass singer, his wife, soprano, and his daughter Maria, the afterward famous Malibran, contralto. The other members of the company were Orivelli, tenor, Angrisani, bass, Mme. Barbieri, soprano, and Rosich, buffo. His orchestra numbered twenty-four players, the instruments being distributed as follows: seven violins, two violas, three violoncellos, two contrabasses, two flutes, two clarinets, one bassoon, two horns, two trumpets and kettle-drums. Inasmuch as there is no mention of trombones in the list, and the company, probably inspired by Da Ponte, gave "Don Giovanni," it would be interesting to know what makeshift was resorted to in the last act to supply the unearthly music written for those instruments.

On November 29, 1825, the company gave the first performance, the opera being Rossini's "Il Barbiere." The entertainment threw the writers for the newspapers into ecstasies of delight. Garcia himself was *Almaviva*, his daughter *Rosina*, his wife *Bertha*, and his son *Figaro*. Maria Garcia, or Malibran, had not yet made her great reputation, but her father was one of the finest *Almavivas* living, and it is safe to say that the first taste of Italian opera enjoyed here was a good taste. A critic wrote of the performance: "We were last night surprised, delighted, enchanted; and such were the feelings of all who witnessed the performance. The repeated plaudits with which the theatre rung were unequivocal, unaffected outbursts of rapture. The *Signorina* seems to us as being a new creation—a cunning pattern of excellent nature, equally surprising by the melody of her voice and by the propriety and grace of her acting." Later the same writer describes the appearance of Malibran: "Her person is about the middle height, slightly *embonpoint*; her eyes dark, arch, and expressive; and a playful smile is almost constantly the companion of her lips. She was the magnet who attracted all eyes and won all hearts." Another critic gives us a picture of Malibran's manner of carrying the hearts of her hearers into captivity in an account of a concert given by one of the early choral societies in 1827. She sang Handel's "Angels ever bright and fair," with an effect which is thus set forth: "During the performance of the song, so silent was the audience

April.]

THE MUSICAL SEASON 1888-1889.

that not even a whisper was to be heard. She performed it beautifully, as a matter of course, although the admirers of the simplicity of Handel had to regret the introduction of so much ornament. She was 'clad in robes of virgin white,' and at the words, 'Take, O, take me to your care,' she raised her hands and eyes in an imploring attitude to heaven in so dramatic and touching a manner as to electrify the audience and to call down a universal outburst of approbation—a very unusual occurrence in a church in this country." Four months after she arrived in America this charming woman was married to M. Malibran, a French merchant, much older than herself. His financial misfortunes cost her a great deal of money and distress. The people of New York were, however, gainers by her marriage, for she remained here a year after her father went away. She acquired a knowledge of English, sang on Sundays in Grace Church, and occasionally in English operetta in the Bowery.

Garcia's company gave seventy-nine performances, appearing twice a week, first in the Park Theatre and afterward in the Bowery Theatre. The prices were: Boxes, \$2; pit, \$1; gallery, 25 cents. The total receipts for the season were \$56,685, the largest sum taken in in one night being \$1,962, the smallest \$250. The operas performed were: "Il Barbiere," "Otello," "Romeo e Giulietta," "Il Turco in Italia," "Semiramide," "Don Giovanni," "Tancredi," "La Cenerentola" (nearly all by Rossini), and two of Garcia's own compositions, "L'Amante Astuto," and "La Figlia del' Aria." The list would show favorably in comparison with the repertory of recent Italian companies. In September, 1826, Garcia gave his last representation. He took his company, with the exception of Mme. Malibran, to Mexico, where he made a considerable sum of money. While journeying to Vera Cruz on his way back to Europe he was attacked by robbers and plundered of his gains. This compelled him to renounce his determination to withdraw from the stage. He went to Paris and sang in "Il Barbiere" and "Don Giovanni," but became convinced that the American climate had permanently injured his voice. He therefore ceased to sing and devoted himself to composition and teaching, founding a method which in the hands of his son Manoe became the most famous method of recent times. Of his pupils

many besides his children, Manoel, Maria, and Pauline (Viardot-Garcia), achieved fame, the tenor Nourrit being a shining example. Mme. Malibran returned to Europe in 1827, and until her death in 1836 (she was killed by a fall from her horse) was the admiration of the world.

After the departure of Garcia's troupe, five years elapsed before another venture was made in New York with Italian opera. There was no abatement, however, of activity in the lyric drama within this time. English artists continued to arrive, among them Mrs. Austin, a singer of really excellent ability, and G. Malibran and others of Garcia's company remaining here, the representations of English operas took a decided step forward and upward. It was the period when Weber's influence was strong in London, and Rossini held undisputed sway on the European continent. It is therefore not surprising that these two composers, despite the marked difference in the spirit of their works, should have begun to crowd the lighter ballad operas into the background. In the period which intervened between the departure of Garcia and the next Italian undertaking we find that adaptations of Weber's "Abu Hassan," "Der Freischütz," and "Oberon" were given, and that Rossini's pages were plundered to deck out a number of musical plays and operettas. Da Ponte, who must have been grievously disappointed at the failure of his cherished plan to make Italian opera an American institution, having brought his niece from Europe, wrote an opera for her which he called "L' Ape Musicale" ("The Musical Bee"), adapting the music from Rossini. "Cinderella" was also given in English, with a setting composed of a medley of Rossini's melodies. A French company of comedians came and gave vaudevilles and comic operas, and possibly called attention to Boieldieu and Auber, for soon "The Caliph of Bagdad," "Jean de Paris," and "Fra Diavolo," made their appearance, though in what transformed shapes I am unable to say. The second opera was brought out by Malibran in the fall of 1827, just before she set sail for France. Rossini's "Cenerentola" was performed in May, 1831, "La Dame Blanche" on March 17, 1832, and a hotch-potch of some kind was even made of Mozart's "Zauberflöte," and brought out in April, 1832.

A comparison of these productions with the list of English oper-

ettas printed in the early part of this historical outline, will show a rather surprising change in the character of the lyric entertainments within a few years before and after the advent of Garcia and his Italians. It must be believed, however, that all of these representations were exceedingly crude. Even in Garcia's company the chorus was composed of English mechanics who had learned to read music in the choirs of their native country, and therefore possessed qualifications which were doubtless exceedingly rare in our native population. In New York, choral music was still in its swaddling clothes, and those who practiced it would probably have been horrified at the thought of entering a theatre, to say nothing of participating in the performance. The orchestras, too, were primitive, the immigration of German musicians, who have since then lifted New York into the front rank of the musical cities of the world, not having yet begun. A few of the wealthy people may have longed for the pleasures of opera, and Da Ponte's countrymen undoubtedly agitated the subject with all the energy they possessed, but strong love for the art-form was slow in growing. For a while it was exceedingly doubtful whether even English opera would not say farewell to America and follow Garcia back to Europe. In 1830 a writer in *The Euterpeiad* said: "Whether the regular opera is to be maintained here or carried back again to Europe will probably be determined in the next six months. If the English opera does not succeed, the Italian cannot, possessed, as the former is, of all the familiar avenues of the mind and the passions of an audience speaking the English tongue. Should the English opera now be forced from the cis-Atlantic shores, one thing is certain—the attempt could not be rationally revived before 1930; viz., translated into words, a century hence." That the editors of *The Euterpeiad* were greatly concerned in the effort to habilitate opera of some kind they demonstrated about this time by attempting to stimulate original production here. In July, 1830, they offered a reward of \$500 for the best opera in three acts, words and music to be original. The opera was to be handed in by January 1st of the following year, and was to be produced promptly at some theatre. It is not of record that anything ever came of the ambitious idea.

While affairs were in this state in 1832, the second Italian com-

pany came. It was managed by Montessor, a tenor singer. To Da Ponte was due the revival of the experiment with opera in a foreign tongue. The company opened on October 6th, in the Richmond Hill Garden, at Varick and Charlton streets, which had once been the home of Aaron Burr. Signora Pedrotti was the favorite singer of this company, and soon became popular. The operas given were "Cenerentola," "L'Italiana in Algieri," "Il Pirata," "Elisa e Claudio"—four works which were spread over thirty-five nights, greatest favor being won by Mercadante's "Elisa e Claudio," which was, of course, entirely novel here, as was Bellini's "Il Pirata." Montessor's receipts for the season were \$25,603, and his enterprise collapsed. The chief good accomplished was the bringing to New York from Europe of several excellent orchestral players, who, after the failure of the enterprise, settled here and made possible the great improvement shown in the next undertaking. This was a most ambitious one, and owed its inception to old Da Ponte again. English opera still held forth at the Park Theatre, where, in September, 1833, Mr. and Mrs. Wood made their entrance and brought out "Cinderella," "The Barber of Seville," "The Marriage of Figaro," and "La Sonnambula," besides some English works. After Montessor failed, Da Ponte's restless energy took a new departure. Since Italian opera was unprofitable, he argued, in a style worthy of the Mapleson of to-day, that what was needed was a grand opera house. He enlisted men with money in his scheme and succeeded in building an opera house at Church and Leonard streets. This house was such a pretentious affair it merits description. It was the first theatre in America which had a tier composed entirely of boxes; these were draped with crimson silk. The box fronts had a white ground with emblematic medallions, and octagonal panels of crimson, blue, and gold. The dome was enriched with portraits of the Muses, painted, like the whole interior, by artists brought over from Europe for the purpose. The floors were carpeted, and sofas and pit seats were upholstered in blue damask.

Thus sumptuously was the third Italian undertaking housed. This undertaking was under the joint management of Signori Rivafinoli and Da Ponte. On November 18th the house was opened with "La Gazza Ladra," again a Rossini opera. The season en-

dured six months, within which time the following operas were performed: "La Gazza Ladra," "Il Barbiere," "La Donna del Lago," "Il Turco in Italia," "Cenerentola," "Matilda di Shabran," all by Rossini; Pacini's "Gli Arabi nelli Gallie;" Cimarosa's "Il Matririmonio Segreto," and "La Casa da Pendere," composed by the conductor of the company, an Italian named Salvioni. Greater brilliancy than had yet been seen marked the performances of this company, but the outcome was none the better for that. At the end of the six months the usual financial entanglements caused a collapse. Signor Porto, one of the singers of the troupe, and Signor Sacchi, the treasurer, attempted to pluck success from failure. They re-organized the company on a more modest scale, retaining only the good orchestra, and on November 10, 1834, opened the beautiful theatre for a second season. In commendably rapid succession the new impressarii brought out Bellini's "La Straniera," Rossini's "Eduardo e Cristina," "L'Inganno Felice," "L'Assedio di Corinto" and "Mosé in Egitto," but their season came to an untimely end with the flight of Signora Fanti, the *prima donna*. This time the new house furnished part of the explanation of the failure. The stockholders of the tier of boxes had retained it for their own use in lieu of rent, besides one hundred and sixteen free tickets nightly. I do not know how Porto and Sacchi came out, but Signor Rivafinoli made a clean breast of his administration in the public press. At the end of the eight months during which he occupied the theatre he owed his singers and others \$9,476.54, and his entire season, including fifteen representations in Philadelphia, had left him a deficit of \$29,275.09. His receipts from all sources were \$51,780.89.

This ended opera at the institution specially constructed for it. The opera house was too big and too beautiful, and the plan on which the owners leased it to the managers was altogether too expensive. Opera deserted its pretty walls. It was changed to a theatre for dramatic representations, and was burned on September 23, 1839. In 1837 Mme. Caradori-Allan, a famous European singer, came. After singing here and in Boston, Philadelphia, and other cities, in concert and oratorio, she joined in with some New York singers and gave English opera at the Park Theatre, her list of operas being composed of Balfe's "Siege of Rochelle," "Son-

nambula," "Cinderella," "The Barber," and Donizetti's "Elixir of Love." This was in 1838, and in the same year came the Seguin combination, bringing a name into the local annals of English opera that has ever since had a representative on our lyric boards. This company sang at the National Theatre. Next year, Miss Inverarity brought another English company, which on September 9th of that year was ambitious enough to produce "Fidelio." Beethoven's opera was played fourteen times in succession. Some of the already familiar operas were repeated, and Adam's "Postillion de Lonjumeau" was added to the list. Next year the Woods re-appeared, and from England came Braham, author and singer, who gave concerts in Niblo's, and then joined the operatic forces at the Park for a brief and unsuccessful season.

A countryman of Signor da Ponte's, who like him had made New York his home, but unlike the poet, had accumulated a fortune, took up the hopeless task of establishing opera on a permanent footing, after the failure of the Rivafrinolli-Da Ponte enterprise and the make-shift affair which succeeded it. This was in 1843, and Mozart's collaborator had died meanwhile, without seeing the last ardent hope of his life realized. The Italian who took up the work was a restaurateur named Palmo, who kept a "Café des Mille Colonnes" in Broadway near Duane street. Palmo was an enthusiastic lover of the opera and he paid for his enthusiasm with the loss of his entire fortune. In this he only followed the example of the majority of impressarii who had dallied with Italian opera in London from the time of its introduction there. The entertainment seems to be pursued by a sort of fatality in Anglo-Saxon countries, where the greatest sacrifices are made to sustain it. In England and America the consciousness of its artistic absurdity seems to have been constant ever since the days of Handel, who, having been plunged into financial ruin by it, finally rescued himself by composing and producing his oratorios. From Handel to Abbey the shores of operatic history are strewn with managerial wrecks. To be at the head of an Italian company seems almost an insane desire, yet managers always venture, and seldom lack capitalists to back them. Bankers and noblemen come to their help with eagerness and go down in the common disaster. Mr. Delafield wrote his name high among his fellows across the water by losing

April.]

THE MUSICAL SEASON 1888-1889.

half a million of dollars in a single season, a feat which no one came near equaling until Mr. Abbey appeared on the scene. Another manager got himself into King's Bench Prison for his venturesomeness, and, once there, consoled himself with the reflection that it was the properest place in the world for an opera manager, since no man rash enough to embark in an operatic enterprise was fit to be at large, and the prison walls were a kind protection against the importunities and complaints of his singers.

That Signor Palmo was of the real stuff of which opera impresarii are made he demonstrated by the manner in which he took up the work that had met such severe rebuffs when in the hands of his predecessors. Like Da Ponte, he believed that what opera needed was a new home, and he built an opera house in Chambers street. Years afterwards it was known as Burton's Theatre. The house was small and too far down town to suit the fashionable patrons of opera, but Signor Palmo kept opera going there for four years after the first performance, which took place in February, 1844, the opera being the lugubrious "I Puritani." There were some good names in the list of singers. Signora Borghese was the *prima donna*. Mme. Cinto Damoreau, a French singer, also sang at this house, and Signora Pinco, contralto. Among the tenors was Antogini, whose voice was much liked, but had an unfortunate habit occasionally of failing to respond when called upon. The *personnel* of the house underwent frequent changes, and a year before it was abandoned the Barili family appeared there, and also the tenor Benedetto. Catarina Barili-Patti, the dramatic soprano of the company in 1847, was the mother of Adelina Patti, around whose name the chief glories of Italian opera have clustered during the last quarter of a century. While Palmo was building his house in 1843, one of the French companies that came up from New Orleans produced "La Fille du Régiment," "Lucia di Lammermoor," "Norma," and "Gemma di Vergy," for the first time in this city. But of sporadic performances, such as these, as well as of the English companies at the Park and other theatres, headed by the Seguins and their successors, we will now take our leave. We have reached an era of more ambitious effort, and more noteworthy accomplishment.

Signor Palmo's Chambers Street Opera House had fulfilled its mission of reviving the popular interest in Italian opera at the cost

of the genial restaurateur's fortune. One hundred and fifty gentlemen got up a subscription to support a company for five years, and Messrs. Foster, Morgan, and Colles built the Astor Place Opera House, which was for a long time the seat of musical culture in the city, and is now the home of the Mercantile Library. Here men still with us entered the operatic arena, and here occurred the famous theatrical riots which grew out of the rivalry between Macready and Forrest. The house was an elegant one, with fifteen hundred sittings, and was opened in 1847 with Verdi's "Ernani," yet a novelty in Europe. The Barilis and Pattis were in the company. When the five years had expired the enterprise was abandoned, for every season had been a losing one.

By this time rivalry had begun in the Italian circles, and was no longer confined to the Italian and English companies. The rivalry was of a serious kind, moreover, for in April, 1847, came a remarkably strong company from Havana, under the general direction of Badiali, with Luigi Arditi as leader of the orchestra. Among the singers were Signore Tedesco, Gerli, Romeri, and Marini, and Signori Perelli, Vita, Novelli, Batagliana, and Perozzi. These people began at the Park Theatre, the old home of English opera, and produced "Ernani," "I due Foscari," "Norma," "Sonnambula," "Saffo," and "Mosé in Egitto." After a season at the Park they went to Castle Garden, which for years thereafter echoed at irregular intervals to the melodious measures of Italian singers. The rivalry between the Havana company and the artists at the Astor Place Opera House was continued again in 1848, when Edward Fry was manager at the latter place, and Max Maretzek was music director. Among the singers in this year were Signorine Truffi and Amaglia Patti, and Signori Benedetti, Corsi, and Dubreuil. The Havanese were under the direction of Bottesini, the celebrated contra-bass player, and Arditi was again leader. Signora Steffanone was the *prima donna* of these forces, and among the singers were Morini and Lorini. Between the two companies they managed to bring out "Linda," "L'Elisir d'Amore," "Lucia," "Ernani," "Norma," "Lucrezia Borgia," "Roberto Devereux" (first time), "Attila," "Macbeth," and "La Favorita," besides a few more that were old in the American list. The greater artistic merit seems to have been with Bottesini's forces, but the energy which

characterized the career of Maretzek as a manager was evident in the greater variety of Mr. Fry's repertory. In 1849 Mr. Maretzek took the place of Mr. Fry as manager, and in the following year encountered the most formidable opposition that had ever vexed an Italian company. Señor Marty came again from Havana and brought, besides the war-horses Bottesini and Arditi, a company of singers headed by three such admirable *prime donne* as Steffanone, Bosio, and Tedesco. On June 24, 1850, the company brought out "Les Huguenots" for the first time, at Castle Garden. Maretzek opened with "Der Freischütz," and introduced Teresa Parodi and Miss Whiting, an American singer, who afterward married the tenor Lorini, of the Havana company, and was thereafter known as Mme. Lorini. In the summer he kept his troupe together by giving operatic performances at Castle Garden.

In 1852 the five years' subscription for opera at the Astor Place Opera House expired, and opera found another home at Niblo's Garden, as well as at Castle Garden. A few years before the harpist Bochsa, who, after a checkered career in Paris and London, had run away with the wife of Henry R. Bishop, the English composer, came to New York to settle. He gave concerts at which some of his astounding compositions were performed, and Mme. Anna Bishop sang in concerts and opera. On November 1, 1852, they brought out "Martha" for the first time in America, Mme. Bishop singing the chief *rôle* and Bochsa conducting. Just a year later Mme. Sontag came and sang in "La Fille du Régiment" at Niblo's. One of the events of the year at the same theatre was the production of "Le Prophète" by Maretzek. It was time for another opera house. This was evidenced in the paradoxical manner peculiar to everything connected with Italian opera. The Astor Place House had failed, and so a new one three times as large must be built. In 1852 the charter for the Academy of Music was procured from the Legislature. A vast artistic scheme was behind it. The new opera house was to be what its name implied, an Academy. It was to be devoted not only to operatic representations, but also to musical instruction and to the encouragement of musical composition by the award of prizes. Land was bought and building began in May, 1853; on October 2, 1854, the new house was opened by artists of no smaller calibre than Grisi and Mario. In-

cluding the ground, the cost of the Academy was \$335,000, a little more than one-fifth of the cost of the Metropolitan Opera House. The highest expectations centred about the new institution, but except in providing a new habitation for the disastrous experiments of the *impresarii*, nothing came of the ambitious scheme. It did not become a great popular school of music, and though once a prize for a new opera was offered, while Ole Bull was manager there, it did nothing to encourage composition, if we except the production of the opera "*Leonora*," composed by W. H. Fry, the music critic of the New York *Tribune*. As to the vicissitudes of Italian opera in its new home it may suffice for present purposes to say that there were five managers in the first three seasons—one manager for every three months.

To sketch minutely the career of Italian opera from the opening of the Academy of Music in 1854 to the opening of the Metropolitan Opera House in 1884 would occupy a vast amount of space unprofitably. With all the changes of management and all the efforts made to galvanize the art-form into vigorous life the outcome was always the same. The record is merely a series of variations on one gloomy theme, as looked at from the point of view occupied by the *impresario* and the historian who is searching for what is stable in the matter. Its points of light were artistic, and these, of course, fell to the share of the general public that frequently was entertained with first-class performances at low prices. Before taking up the more serious side of the discussion we may pause to glance at some of these pleasurable features of the record.

The first of these was the joint appearance of such great artists as Grisi and Mario. They had been singing at Castle Garden, and the element of novelty did not attach to their appearance at the Academy, but the influence of their artistic work was naturally heightened by their coöperation in a scheme which was as imposing on paper as the great national institution of France. It is hardly necessary to say that the scheme never emerged from its first state. The next occurrence which seems worthy of note was the first production in America of "*Il Trovatore*." This interesting event took place at the Academy of Music on April 30, 1855; Max Maretzek was the director, Ole Bull the lessee, having closed the house a short time before "in consequence of insuperable diffi-

culties." The cast was as follows: *Leonora*, Steffanone; *Azucena*, Vestvali; *Manrico*, Brignoli; *di Luna*, Amodio; *Ferrando*, Rocco. I doubt whether a single season of Italian opera has been given in New York since without "Il Trovatore," the popularity of which is certainly deserved by reason of the much genuinely dramatic music which it contains. Few good musicians sneer at "Il Trovatore." Within a month Mme. Lagrange came with a company to Niblo's, but soon after went to the Academy. In January of the next year Strakosch entered the field, and the long contest for supremacy between Strakosch and Maretzek began, the former having the Academy for the first season, the latter holding forth at Niblo's. Another year later and Carl Anschütz came to conduct for Strakosch and Ullman, still at the Academy, Mme. Frezzolini being the *prima donna* of the company; Carl Formes and Ronconi appeared among Ullman's artists. On March 29, 1857, a newspaper critic achieved the distinction of having an original opera performed. It was William Henry Fry of the *Tribune*, and the opera was entitled "Leonora," and Lagrange, D'Angri (contralto), Tiberini, Gassier, and Rocco sang in it. It was in the style of the French grand opera. The most important event in this period of our narrative, however, was the *début* of Adelina Patti in opera, which took place on November 24, 1859, at the Academy of Music, Ullman being the *impresario*. Since then this artist has been the brightest star in the operatic firmament. The opera in which she made her *début* was "Lucia," and Brignoli was the *Edgardo*. It was the tenor's hope to sing the opera again with Mme. Patti on the twenty-fifth anniversary of her *début* in November, 1884, but unfortunately he died two months before the time. The next local *début* of note was that of Miss Clara Louise Kellogg in "Rigoletto," at the Academy in 1860. In 1867 Strakosch brought Nilsson to New York. She first appeared in concert with the Harmonic Society, and afterward in opera. Until her marriage, Nilsson sang every season in New York. She then remained away until 1883, when she returned to this country and sang in concert under the management of Mr. Abbey, who secured her for the first Italian company of the Metropolitan Opera House. Pauline Lucca came in 1872, and Mlle. Albani in 1874. Patti returned to America, after twenty years' absence, in the fall of 1881. She sang in concert, but con-

cluded the season with a few operatic performances in the Star Theatre. In 1882 she returned with Mr. Mapleson's company to the Academy, and sang there each season till 1886. Mr. Mapleson began his Academy management in 1878, Mme. Minnie Hauk and Mme. Gerster being his *prime donne*. Of the later *régime* of the Strakosches the most brilliant features were the production in Italian of "Lohengrin," with Nilsson, Cary, and Campanini in the cast, and the first performance in this country of "Aïda." Mr. Mapleson brought out "Carmen" and "Mefistofele," and Mr. Abbey signalized his brief operatic reign by reviving "Le Prophète," and bringing out "Gioconda."

The most striking thing in the generation of operatic effort, which I have thus hurriedly and briefly summarized, was its uniform unprofitableness to the managers and backers. Of this I have spoken before. The Academy had not been open a year before the patrons and supporters of Italian opera and the writers in the newspaper press were cudgeling their brains in the vain hope of finding some means of averting the financial catastrophe which was threatening. Impresarii and directors of the Academy were then possessed of the delusion that if only the proper scheme were found money could be made out of Italian opera. The notion with which the builders of the Astor Place House flattered themselves was that the secret of success was cheap, or, as some like to call them, democratic prices. The Academy people were impressed with the same idea. In both cases experiments resulted in failure. Then the "star" system was looked to for relief, and was most assiduously cultivated, but all to no purpose. Some of Maretzek's companies had a uniformity of strength which made good *ensemble* work possible, and Maretzek showed a good deal of enterprise in the production of new works, but the good *ensemble* did not bring him financial salvation. He joined the innumerable caravan whose accessions come steadily from all the countries in which Italian opera is cultivated. One phase of the real difficulty was grasped by some of the early critics. Dr. Ritter, in his book on "Music in America," quotes an article which appeared in the *New York Courier and Enquirer* thirty-five years ago, which hits the nail squarely on the head. It is as follows:

First-rate performances at low prices are called for, that the support

of the "mass of the people" may be obtained, and the establishment of the Italian opera in New York be thus secured. Those who make this demand and this promise must be deplorably ignorant or willfully perverse. They generally point to what they are pleased to call successful seasons at Castle Garden in support of their vague clamor; but they ought to know—and if they do not know we will tell them upon authentic information—that there never was a successful season of Italian opera anywhere. And we add that the season at the Academy last year was eminently unsuccessful in spite of crowded houses; and the only season which forms the exception to which we have alluded was one at Astor Place, when, according to the impressario's (Maretzek's) own confession, the company was the weakest we have had for many years, the large receipts having been entirely owing to the fact that the season happened to be one when there were few or no parties or balls among those who were attendants at the opera, when there was no other entertainment of any kind suited to their tastes, and when, therefore, the opera house became a place of tri-weekly reunion, and more fashionable than it ever was before or has since been—the price of tickets being \$1.50 to all parts of the house except the amphitheatre.

This is as true now, after the thirty-five years of effort which have intervened, as it was when it was written. Italian opera can not be made a permanent and profitable institution.

During all the struggles for the establishment of Italian opera the entertainment in other languages was also kept before the people. English opera could no more establish itself than Italian, but it could be performed more cheaply, and the city was the starting point of any number of companies of native and English singers, who carried a small list of operas through the country and managed to recoup themselves occasionally by successful seasons in the cities where opera of any kind was a novelty. Of some of the most recent efforts of this kind on a large scale I recall the troupes headed respectively by Mme. Parepa-Rosa, Mrs. Caroline Richings-Bernard, and Miss Clara Louise Kellogg. French *opéra-bouffe* was vigorously supported at the Grand Opera House when it was in the hands of the Erie Railroad, managed by James Fisk, Jr., and several laudable efforts were made with French grand opera; but these things were only sporadic. They left no impress upon our musical life. More significant were the occasional efforts at German opera. These, whether successful or unsuccessful, were steadily the expositors of one principle—that of a subordination of all individual

interests for the sake of truthful dramatic expression. One of the first of these undertakings dates back to 1855, when a season of twelve nights of German opera was given at Niblo's Garden, under the direction of Mr. Unger; a Fräulein Lehman was the *prima donna*, and the operas given were "Martha," "Der Freischütz," "The Brewer of Preston," "Czar und Zimmermann," and others. In the fall of the next year Fräulein Johannsen came and began a career of which the good influence is still felt. Carl Bergmann was the conductor, and "Fidelio" had its first fitting representation on December 29, 1856. After this, Carl Bergmann's energies were frequently employed in the production of German operas, but the most notable of his achievements in this field was the production on August 27, 1859, of "Tannhäuser." The chorus was provided by the Arion Society, and the principal parts were filled as follows: *Elisabeth*, Frau Siedenbergh; *Tannhäuser*, Herr Pickaneser; *Wolfram*, Herr Lehmann. Carl Anschütz's connection with Italian opera having been severed, he, too, turned to opera in his native tongue, and, in September, 1862, opened a short but noteworthy series of performances at Wallack's Theatre, then situated at Broadway and Broome street. In the company were Mesdames Johannsen, Von Berkel and Rotter, and Herren Lotti, Quint, Graff, and Weinlich. These singers could not cope with the Italian artists at the Academy, "but," says Dr. Ritter—

The manner in which Anschütz put the operas of his repertoire on the stage was highly enjoyable. The scenic arrangement was not brilliant—indeed it was rather modest—but it was complete, and in a certain harmony with the idea of the work; the performances were artistically rounded off. There was an excellent orchestra, a sufficiently strong and intelligently drilled chorus, all in the hands of an experienced, energetic conductor—Anschütz himself; thus the whole force made a satisfactory *ensemble*. And what a list of charming operas was thus represented! "Die Zauberflöte," "Don Juan," "Die Entführung aus dem Serail," "Fidelio," "Der Freischütz," Lortzing's "Czar und Zimmermann," and "Der Wildschütz," Auber's "Le Maçon," besides Flotow's inevitable "Martha" and "Stradella." Many a sincere music-lover, American and foreign, went to the little German Opera House and immensely enjoyed the musico-dramatic treat. These audiences were the most musically intelligent and genuinely enthusiastic and cultured then to be met with in New York. There was no artificial, outside excitement,

or vapid, sensational air about the enterprise. Anschütz and his troupe of intelligent artists meant to do the right thing : they gave operatic representations for art's sake chiefly, though they of course expected a fair pecuniary benefit for their labors. On such a healthy basis opera should be founded in order to take strong root in any community.

This characterization of Anschütz's endeavors, may, with limitations, be applied to the several German undertakings which have since been made in the same province under the direction of Herr Neuendorff and others. The coming of Frau Frederici, Frau Lichtmay and Frau Pappenheim was followed in each case by revivals of the German enterprise, but nothing of peculiar note came of them except the first performance of "Lohengrin." This event occurred at the Stadt Theater in the Bowery in April, 1871, under the direction of Neuendorff. Three years later it was given in Italian by Strakosch, with Nilsson, Cary, and Campanini in the cast. At the so-called Wagner festival at the Academy of Music, in 1877, "Die Walküre" was maltreated, its first worthy representation having been reserved for the first season of German opera at the Metropolitan Opera House. The history of the enterprise from that day to this is fully told in my annual REVIEWS.

MAY

Thursday, Second.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and fifty-second organ recital. Toccata in C, G. Muffat; Air, with variations, from the Suite in E, Handel (arranged by Best); Sonata, E minor, op. 23, F. de la Tombelle; Adagio, D-flat, with Chorale, G. van Krieken; Festival March in C, Henry Hiles.

METROPOLITAN OPERA HOUSE. Orchestral Concert under the direction of Dr. Hans von Bülow. "Tragic" Overture, Brahms; Symphony in B-flat (No. 12, B. & H.), Haydn; Overture, "Struensee," Meyerbeer; Symphony No. 3, E-flat, "Eroica," Beethoven; Prelude, "Die Meistersinger."

Monday, Sixth.

CHICKERING HALL. Song and pianoforte recital by Mr. and Mrs. Francis Korbay. Four Hungarian Folk-songs, transcribed by F. Korbay (Mr. Korbay); "Sword-forging Scene" and "Waldweben" from "Siegfried," Wagner (arranged and played by Mrs. Korbay); "Freudvoll und leidvoll," "Kling' leise, mein Lied," "Oh! quand je dors," and "Enfant si j'étais roi," Liszt (Mr. Korbay); Two Sonatinas, Scarlatti, Capriccio, Brahms, "Autrefois" and "Tarantelle," Liszt (Mrs. Korbay); Five "Reed Songs," Korbay (Mr. Korbay); "Mephisto Waltz," Liszt (Mrs. Korbay); "Meine Liebe ist grün," "Wie bist Du meine Königin," "Willst du, dass ich geh'?" Brahms (Mr. Korbay).

May.]

THE MUSICAL SEASON 1888-1889.

Wednesday, Eighth.

PALMER'S THEATRE. First performance by the McCaull Opera Company of "Clover," a comic operetta; words by Richard Genée and Bruno Zappert, music by Franz von Suppé. Cast: *Count Wilfried*, Charles W. Dungan; *Stella*, Miss Marion Manola; *Rudolf*, Eugene Oudin; *Casimir*, De Wolf Hopper; *Fanny*, Annie Myers; *Dr. Track*, Lindsay Morison; *Florine*, Carrie Burton; *Rosetta*, Josephine Knapp; *The Marquis*, George Wade; *Lieut. Kilborg*, Charles W. Dungan; *Don Cristoval d' Olivarez*, Jefferson De Angelis; *Señora Petronella*, Mathilde Cottrelly. Conductor, Adolph Nowak.

It is a pleasure to welcome an operetta with a book that is comprehensible, an ample amount of fun of the kind without which it seems entertainments of this class cannot maintain an existence, but which is nevertheless introduced without violence to the story, with a pretty, poetical purpose, some amiable sentiment amiably expressed, a good deal of picturesqueness in dress, and music which delights the amateur as well as him who only wants his ears tickled for the moment. Such a list of good qualities in an operetta it had not been my good fortune to discover in a good while, which fact makes it the more agreeable to say that they are all present in "Clover." In fact, there is only one thing really disappointing in the piece, and that is its title. In the original German this operetta is called "Die Jagd nach dem Glück" literally, "The Chase After Happiness"—and this title sums up its story in a nutshell. In the Bavarian Highlands lives a young nobleman engaged to a worthy young woman, whom he is about to marry. She learns of his longing for travel, adventure, and fame, and arranges a year's respite, to be spent by the young man in his search for happiness on the lines drawn by his romantic fancy. He sets out alone with his valet, as he supposes, but in fact accompanied by his sweetheart, who (with the valet's sweetheart, of course), in various disguises, watches over him while he meets with the conventional adventures in Paris (fickle danseuses, false friends, robbers, and rapacious gamblers), tastes of the cup of military glory only to have it dashed from his hand when he is about to quaff it in the army of Charles XII. of Sweden, and plunges into the frivolities of the Carnival at

Venice. The outcome of all this fooling can be imagined : the young nobleman's longings and affections are turned homeward after each catastrophe, and he closes the year of probation in the arms of his sweetheart, cured of his romantic propensities.

It will be seen at a glance that in all this there is no plot, but simply a series of incidents strung together to give scene-painter and costumer an opportunity to delight the spectator with a brave and varied show and the composer a chance to apply "local color" to his music. This chance Herr von Suppé has accepted, and the result is that the score is full of beauty, interest, and variety. Characteristic music (with a "Jodel") opens the operetta. In the Parisian scene Offenbach is cleverly imitated, the camp life of the second act (the operetta consists of a prologue and three acts) is made stirring by means of some capital martial strains, and in the carnival at Venice there is a rapid succession of melodies and rhythms which we have learned to associate with Spain, Italy, and the careless Austrian capital.

It is exactly fifty years since Von Suppé went to Vienna to matriculate at the University and turned composer instead. In view of this fact, the music of this operetta is amazing. In freshness, gracefulness, and spirit, nothing better for its purpose could be desired, and there is 'pathos enough in its sentimental music (especially a romance with viola obbligato in the first act) to give an English balladist a year's stock-in-trade. That Von Suppé should have succeeded so well with the Italian scene (the last act is the most vivacious one in the operetta) is not to be wondered at, for besides being an excellently trained musician, he is more to the Italian manner born than to the Austrian. German is an acquired language with him, that of his native town in Dalmatia being Italian ; but in the lucidity and ingenuity of his writing, in his handling of the orchestra (the music of this operetta is evidently scored for a band twice as large as that employed at Palmer's) and in his skill in constructing *ensemble* pieces, Von Suppé is a German musician who, had he wished, might have made his mark in serious work, as was his ambition at one time in his career. There are many pieces in "Clover" whose physiognomy is familiar, but the debt in each case is one that Von Suppé owes to himself. He has only borrowed from his earlier successes.

May.]

THE MUSICAL SEASON 1888-1889.

Thursday, Ninth.

GRACE CHURCH. 3 p. m. S. P. Warren's one hundred and fifty-third organ recital. Prelude and Fugue, Fumagalli; Andante, from the Fifth Quintet for Strings, Mozart (arranged by Best); Organ Symphony No. 3, in D, H. Matthison-Hansen; "Rêverie," in A, B. Luard Selby; Allegro in A minor, "Carillon," and Marche Pontificale (new), F. de la Tombelle.

THE CASINO. "The Brigands," operetta in three acts; adaptation by W. S. Gilbert, music by J. Offenbach. *Fiorella*, Lillian Russell; *Frageoletto*, Fanny Rice; *Princess of Granada*, Isabelle Urquhart; *Adolph de Valladolid*, Sylvia Gerrish; *Falsacappa*, Edwin Stevens; *Pietro*, Fred. Solomon; *Antonio*, Henry E. Walton; *Count of Gloria Cassis*, John E. Brand; *Duke of Mantua*, Henry Hallam; *Captain of Carbineers*, Richard F. Carroll; *Baron of Compotasso*, George Olmi. Conductor, Gustave Kerker.

"The Brigands" is in no sense a novelty. In its original shape it is nearly twenty years old, and Mr. Gilbert's adaptation, which furnished the bone and sinew of the work as revived by Mr. Aronson, has been in existence a long time. It moves in something like a jog-trot compared with the pace of the original, or with the books which the ingenious Englishman has furnished to Sir Arthur Sullivan, but the story is entertaining and constructed with extreme cleverness, for which, of course, credit and thanks are due to MM. Meilhac and Halevy, whose mistakes were not many. While Mr. Aronson was satisfied with the old book (and thereby had to reduce to a minimum the buffoonery which has come to be looked upon as an integral part of entertainments of this sort) he was satisfied with the original music, but permitted Mr. Kerker to interpolate a number of pieces of his own writing. The wisdom of this is decidedly questionable. Mr. Kerker is a clever musician, as he showed by the spirited manner in which he conducted the music of the operetta, but he as little marks an improvement on the old wizard of the Bouffes Parisiens as the libretto-makers of to-day do on the Frenchmen who established the forms for them. His manner is not at all French, and the contrast between his music and that of

the original score is as sharp as was that between the music which he inserted in "The Pearl of Pekin" and Lecocq's. Congruity is not commonly looked for either in the music, the book, or the decorations of comic operettas nowadays, but if it can be had by letting the scores of men like Offenbach and Lecocq, and the books of librettists like Meilhac and Halevy alone, there would seem to be no good reason for sacrificing it.

Monday, Thirteenth.

BROADWAY THEATRE. First performance by Francis Wilson, together with his comic opera company. "The Oolah," words by Sydney Rosenfeld, music by Charles Lecocq ("La Jolie Persane"). Cast: *Hoolahgoolah*, Francis Wilson; *The Prince*, Hubert Wilke; *Akhalzakek*, Charles Plunkett; *Nedjef*, Thomas H. Persse; *The Cadi*, Harry Macdonough; *Darinoora*, Laura Moore; *Bampoora*, Elma Delaro; *Tourouloupi*, Marie Jansen. Conductor, A. De Novellis.

Tuesday, Fourteenth.

METROPOLITAN OPERA HOUSE. Second private concert of the Metropolitan Musical Society. "God in Nature," Schubert; "Go, Lovely Rose," Callcott; "The Time of Roses," Reinhold L. Herman; Hungarian Fantasia, Liszt (Mrs. Julia Rivé-King); Finale, Act I, "Lohengrin," Wagner; Psalm XCV, Mendelssohn; "The Watch of the Angels," Dregert; "Matona, Lovely Maiden," Orlando di Lasso. Conductor, William R. Chapman.

RETROSPECT

I. German Opera.

The sixth subscription season of grand opera at the Metropolitan Opera House (fifth in German) closed on Saturday, March 16th. The five representations which took place the week following, were not included in the subscription, but, of course, they form a part of the season. Originally, it was the purpose of the directors, as appears from the prospectus issued in the fall of 1888, to give forty-seven subscription nights and sixteen matinees, between November 28th and March 16th. The last two weeks were set apart for two consecutive representations of the dramas which constitute Wagner's, "The Ring of the Nibelung." The difficulties involved in an effort to compass the tetralogy in a week, and other circumstances, compelled an extension of the season one week, much to the advantage of the enterprise. The final record indicates that fifty evening and eighteen afternoon representations took place between November 28, 1888, and March 23, 1889, inclusive. Sixteen works were performed, the order of their production, the date of their first representations and the number of times each was given being shown in the following table:

RETROSPECT.

| OPERA. | COMPOSER. | DATE OF FIRST PERFORMANCE. | TIMES GIVEN. |
|---------------------------|---------------------|----------------------------|--------------|
| Huguenots | Meyerbeer | November 28th. | 5 |
| Lohengrin | Wagner | November 30th. | 2 |
| William Tell | Rossini | December 3d. | 3 |
| Fidelio | Beethoven | December 5th. | 2 |
| L'Africaine | Meyerbeer | December 7th. | 5 |
| Faust | Gounod | December 14th. | 4 |
| Siegfried | Wagner | December 21st. | 6 |
| Rheingold | Wagner | January 4th. | 9 |
| Prophet | Meyerbeer | January 9th. | 3 |
| Meistersinger | Wagner | January 11th. | 5 |
| La Juive | Halevy | January 21st. | 3 |
| Tannhäuser | Wagner | January 30th. | 5 |
| Trovatore | Verdi | February 6th. | 5 |
| Walküre | Wagner | February 15th. | 4 |
| Aïda | Verdi | February 20th. | 3 |
| Götterdämmerung | Wagner | March 11th. | 4 |

The season added two works only to the repertory of the institution, "L'Africaine" and "Das Rheingold. Lalo's opera, "Le Roi d'Ys," Mozart's "Don Giovanni," and Bruell's "Steinerne Herz," which were spoken of from time to time in the announcements, official and unofficial, were abandoned. In the case of Lalo's opera, it is understood that the trouble and expense of the stage furniture and the tardy arrival from Germany of the German translation were the prime causes of the directors' change of purpose concerning it. Rehearsals were once in progress for "Don Giovanni," but artistic considerations prompted its indefinite postponement. Bruell's opera would scarcely have fitted into the season, and its production would not have been wise. The season was the longest of any given under the present administration, and financially marked a distinct advance over its predecessor. The relative popularity of the various works in the list is indicated in the following table, which is arranged according to the earning power of each opera, as shown in the average receipts:

RETROSPECT.

| OPERA. | TOTAL RECEIPTS. | AVERAGE RECEIPTS. | TOTAL ATTEND- ANCE. | AV'RAGE ATTEND- ANCE. |
|---------------------------|--------------------|----------------------|---------------------------|-----------------------------|
| Götterdämmerung | \$14,278 50 | \$3,569 63 | 10,868 | 2,717 |
| Tannhäuser | 17,347 25 | 3,469 45 | 13,732 | 2,746 |
| Rheingold | 31,142 25 | 3,460 25 | 23,660 | 2,629 |
| La Juive | 10,025 50 | 3,341 83 | 8,194 | 2,731 |
| Trovatore | 16,503 75 | 3,300 75 | 13,400 | 2,680 |
| Lohengrin | 6,195 50 | 3,097 75 | 5,582 | 2,791 |
| Aïda | 9,204 00 | 3,068 00 | 7,966 | 2,655 |
| Siegfried | 18,054 25 | 3,009 04 | 14,377 | 2,396 |
| L'Africaine | 14,995 00 | 2,999 00 | 13,678 | 2,736 |
| Meistersinger | 14,784 50 | 2,956 90 | 12,072 | 2,414 |
| Huguenots | 14,546 50 | 2,909 30 | 12,656 | 2,531 |
| Walküre | 14,188 25 | 2,837 65 | 10,109 | 2,022 |
| Faust | 10,289 75 | 2,572 44 | 9,386 | 2,346 |
| The Prophet | 7,341 75 | 2,447 25 | 6,845 | 2,282 |
| Fidelio | 4,454 75 | 2,227 37 | 4,204 | 2,102 |
| William Tell | 6,436 00 | 2,145 33 | 6,708 | 2,236 |

The total cost of the operatic representations, not including scenery, costumes, properties, and music, was \$333,731.31, or an average of \$4,907.78 per representation. The total receipts from the operas were \$213,630.99, as follows: box-office sales, \$149,973.50; subscriptions, \$59,607.50; privileges, \$4,049.99; average receipts per representation, \$3,141.63. On this showing, the loss to the stock-holders, on the operatic account, was \$1,766.15 per representation, which was covered by the receipt of \$201,180 from the annual assessment made on the stockholders for the maintenance of the Metropolitan establishment. The expenses of the representations were distributed as follows:

RETROSPECT.

| | |
|-----------------------------------|---------------------|
| Preliminary expense | \$ 12,730 65 |
| Transportation | 10,481 56 |
| Wardrobe and properties | 9,280 27 |
| Expense account | 15,680 08 |
| Stage hands | 10,174 62 |
| Supers | 3,846 00 |
| Chorus | 26,295 00 |
| Chorusmasters | 2,520 00 |
| Orchestra | 46,206 00 |
| Stage Manager | 3,176 00 |
| First Conductor | 7,500 00 |
| Second Conductor | 2,500 00 |
| Artists | 135,498 32 |
| Ballet | 17,869 00 |
| Advertising | 12,781 13 |
| Royalties | 7,376 59 |
| Printing | 1,241 27 |
| Gas and gas hands | 5,265 46 |
| Electric light | 617 90 |
| Calcium light | 1,411 46 |
| Expense of wigs | 1,280 00 |
| Total | <u>\$333,731 31</u> |

The general result of the combined enterprise (maintenance of the Opera House and the opera) is shown in the following table :

| <i>Dr.</i> | <i>Cr.</i> |
|--------------------------------------|--------------------------------------|
| Paid for opera \$333,731 31 | Receipts from opera . . \$213,630 99 |
| Taxes, interests, etc. . . 69,642 06 | Receipts from stockhold- |
| Salaries, wages, fuel, law, | ers 201,180 00 |
| etc. 46,955 00 | Due by stockholders . . 5,820 00 |
| Repairs to house . . . 6,316 69 | Rentals 57,028 00 |
| Repairs to scenery and | Deficit for the year . . 528 13 |
| costumes 5,158 20 | |
| New scenery and cos- | |
| tumes 14,407 71 | |
| New music 1,976 13 | |
| <u>\$478,187 12</u> | <u>\$478,187 12</u> |

The amounts paid in previous years for scenery, costumes, and music have been charged to Property Accounts; this year these

RETROSPECT.

amounts are included in General Expenses, adding \$16,384.84 to the cost of opera for the year.

It is significant of the growth of interest in the opera that as a rule the works brought out toward the close of the season were most generously patronized. In connection with this fact, those who wish to study the record for the purpose of learning something about the sentiment of the public on the subject of the opera as a permanent institution will do well to recall that the great increase in the patronage of the opera followed hard upon the heels of a bitter, persistent, and silly attack upon it made by ill-informed and unmusical persons, and the return of Frau Lilli Lehmann Kalisch.

Concerning the wisdom of the policy pursued by Mr. Stanton, with reference to the works of Wagner, which were chiefly singled out for attack, the figures in the next table speak with peculiar eloquence. I will not lessen their force by any attempt at comment; elucidation they do not need:

| | SEASON 1886-1887. | SEASON 1887-1888. | SEASON 1888-1889. |
|---|----------------------|----------------------|----------------------|
| Total representations | 61 | 64 | 68 |
| Wagnerian representations . . . | 31 | 36 | 35 |
| Non-Wagnerian representations | 30 | 28 | 33 |
| Total receipts | \$202,751 00 | \$185,258 50 | \$209,581 00 |
| Average receipts | 3,323 78 | 2,894 66 | 3,141 63 |
| Wagnerian receipts | 111,049 50 | 116,449 75 | 115,784 50 |
| Non-Wagnerian receipts | 91,701 50 | 68,808 75 | 93,796 50 |
| Wagnerian average | 3,582 21 | 3,234 72 | 3,308 13 |
| Non-Wagnerian average | 3,056 71 | 2,457 45 | 2,842 32 |
| Difference in average in favor of Wagner | 525 50 | 727 27 | 465 81 |

One additional fact may be cited. In the season the seven works of Wagner brought in to the exchequer of the Metropolitan Opera House an average of \$16,540.64 each, while the nine operas not composed by Wagner yielded an average of \$10,421.84.

These facts are highly suggestive, and have the proverbial quality of stubbornness in some of their broad teachings. They do not solve the operatic problem, which is continually vexing the capital cities of the occidental world outside of Germany (where political,

RETROSPECT.

social, and artistic influences give the opera a stability greater than it enjoys elsewhere), but they indicate that the directors of the Metropolitan Opera House are on the road most likely to lead to a solution for New York. A few lessons can safely be drawn in a general way from a retrospect of the season, and these must be gratifying to all serious lovers of the musical and dramatic arts. Though the admirable institution in upper Broadway has again had to pass through a period of rough weather, it has come out of the ordeal more firmly established than it was a twelvemonth ago. The public have contributed over \$24,000 more to its support than they did during the season of 1887-88, notwithstanding that the cost of attendance has been materially cheapened for all except the box-holders. Over thirty thousand more persons attended the opera this year than last. The stockholders paid between \$30,000 and \$50,000 more for the privilege of giving opera to the public (and incidentally enjoying it themselves), but the public also increased their contribution. The two facts may be taken together as forming a basis for study of the reciprocal duties of stockholders and public. The need of cordial and perfect reciprocity is a teaching which pervades the whole discussion on the future of the opera.

Another significant reflection is this, that the representations which yielded the most money were those which took place in the latter half of the season; that is to say, after an effort was made to persuade the directors to abandon German opera in favor of Italian. The attack was general against opera in German, and special against the dramas of Wagner, which made up a large portion of the repertory. In both particulars Mr. Stanton's policy was brilliantly vindicated. Hereafter busybodies disposed to meddle with matters touching which they are ignorant and anxious to belittle the popular interest in Wagner's dramas must confront the fact that in a season to which they loudly appealed in evidence of their contention that Wagnerism, as they call it, has had its day, the average difference in earning power between the works of the German reformer and the operas of Meyerbeer, Rossini, Verdi, Gounod, Halevy, and Beethoven was \$6,000 in favor of Wagner. I am far from wishing that admiration for "Die Meistersinger" and "Der Ring des Nibelungen" should crowd our appreciation for the masterpieces of the other composers just mentioned, but the

RETROSPECT.

truth should be told, and the truth in this case is that Wagner's works are yet the strongest prop on which our opera rests. There can be no doubt that a change of public taste and the dearth of new works have contributed largely to the decay of Italian opera, but in England and America, at least, the conscienceless rapacity of singers has also been a potent help in that direction. The foolish adulation which giddy school-girls and too impressionable adults heap upon tenors and sopranos is directly responsible for their ever-growing demands. The German troupe at the Metropolitan costs much less than an equally high-class Italian troupe; but even as it is, nightly receipts averaging \$5,000 would be necessary to place it on a paying basis. There is no reason why opera singers should be remunerated for their labor out of all proportion to the members of other professions. The intellectual wear and tear entailed by their labors are not so great, and a well-trained voice, when used intelligently, ought to serve its master or mistress twenty-five years at least. Some consideration is unquestionably due a singer of extraordinary gifts and attainments, but continuance in the course which singers and *impressarii* have followed for the last fifty years outside of Germany will inevitably bring ruin to the operatic stage. It can not count forever on the support of fashion.

The circumstance that the Director of the Opera was compelled again this season, as last, to struggle against a foolish but none the less persistent and bitter attack on his policy with reference to opera in German may be counted on as justification for a few further observations on the subject of the future of the Metropolitan enterprise. It ought to be an extremely easy thing to take a comprehensive survey of the operatic problem, and calculate the chances here of the various forms in which the delightful and expensive entertainment manifests itself. There are two points of view from which observations must be made—the artistic and the financial. Unhappily, it has been demonstrated over and over again that it would be idle to argue the question simply from the side of art. Wherever opera is an exotic, there the question of its quality and its maintenance depends upon social considerations and the caprices of fashion. Of course there is something humiliating in this state of affairs. New York is one of the largest and wealthiest cities in the world. It is the metropolis of the country to whom the com-

RETROSPECT.

mercial, industrial, and artistic future of the world belongs. It ought to begin to build for the future, to turn its eyes away from the false glare of meretricious things and direct them toward those manifestations of the beautiful whose influences are elevating and refining. It can not be that any considerable number of the stockholders of the Metropolitan really believe that the taste of the progressive and unconventional American people is half a century behind that of the leaders in European civilization—England, Germany, France, and Russia. That in opera the predilections of our people are for dramatic, not simply lyric, music has been proved in the past and is proved every opera night at the Metropolitan. We can not afford to place ourselves in respect of musical training and sympathy on the level of Spain, Italy, and Brazil.

But this is purely the artistic side of the question. The argument which is more likely to bring conviction is that which is based on the fact (which has happily been demonstrated beyond controversy) that financial success is contingent on the maintenance of a sound standard in art. Granted that the public would like to listen to better vocalists than the members of the German company are as a rule, let us see what would be essential to gratify their desire. In the first place, so far as mere vocalization is concerned, New York has heard the best, and is so fastidious and capricious that nothing but the best will now satisfy it. An "all 'round good" Italian company without "stars" has never been patronized in New York and never will be. The Italian repertory is limited, the operas are threadbare, are dramatically uninteresting and only beautiful voices and beautiful singing can make them tolerable. Now, here is a list of practically all the singers in Italian and French opera who would be attractive to the New York public: sopranos—Patti, Sembrich, Nilsson, Van Zandt; contraltos—Scalchi, Bellincioni; tenors—Tamagno, Jean De Reszke, Masini, Van Dyck, Gayarre, possibly also Cellier and Talazac; baritones—Maurel and Lasalle.

Of course there are many good singers, not named, who could be utilized, but this is practically a complete list of "cards," and "cards" are necessary. As bearing on the question mention might be made of Miss Emma Nevada, who three years ago was a dreadful failure here, but has lately aroused the greatest enthusiasm in Madrid. Those who would suggest that the list is incomplete might

RETROSPECT.

also be told that the only tenors (outside of those mentioned) who are succeeding in Italian performances are Marconi, whose *fiasco* at the Academy of Music in "Otello" is fresh in the minds of New Yorkers; Stagno, the utterly unmusical bellowing who shared in the discomfiture of Mr. Abbey's company at the Metropolitan, and Mierzwinsky, whose *Ut de poitrine* and nothing else distinguished him at the Academy six years ago. Madame Albani, excellent singer that she is, with tastes and talents beyond the Italian repertory, had her trial at re-animating Italian opera at the Academy a few years ago. Keeping all the *prime donne* mentioned and their repertories in mind, this would be the outside limit of the operatic list that could be offered to our public: "La Traviata," "Il Barbiere," "Semiramide," "La Gazza Ladra," "Sonnambula," "Lucia," "Elisir d'Amore," "Trovatore," "Rigoletto," "Aïda," "Ernani," "Crispino," "Les Huguenots," "L'Africaine," "Don Giovanni," "Faust," "Romeo et Juliette," "Carmen," "Hamlet," "Mignon." Even this hackneyed list would be impracticable in so short a season as ours.

What would be the prospects of financial success with a quartet of "stars" and a satisfactory troupe in such a repertory? A leaf from Mr. Abbey's experiences at the Metropolitan will serve to give instruction on this point. With the help of the prestige which came from the new house, with Nilsson, Sembrich, Trebelli, Fursch-Madi Scalchi, Campanini, Capoul, and Del Puente in the company, the average nightly receipts of the first month (barring the opening night, when fabulous prices were paid) were \$3,963, while Mr. Abbey's nightly expenses were \$6,000. The capacity of the house during the season was \$3,500 a night greater than it is now because of the difference in prices of admission. Suppose Mr. Stanton were instructed to engage an Italian company for next season. He would be obliged to choose his "stars" from the list I have given, and here are sums which approach closely those he would have to pay (the list is made up from evidence carefully gathered, and guesswork does not enter into it): Patti, \$5,000 per night; Sembrich (an exquisite singer), \$1,500; Nilsson (retired, but might be persuaded to return for, say) \$2,500; Marie Van Zandt, \$1,000; Jean De Reszke (would come only in conjunction with his brother the baritone, and the two would cost, though \$2,000 was lately offered

RETROSPECT.

in Madrid), \$1,000; Tamagno, \$2,500 (he was offered \$3,250 in Brazil); Masini, \$700; Maurel, \$600; Lasalle, \$700. It might be interesting to add, in view of the fact that contracts with *prime donne* usually include hotel expenses, that under Mr. Abbey's *régime* Madame Sembrich's hotel bills amounted to \$1,400 a month.

I imagine that facts and figures like these, taken in connection with the experiences made by those interested in operatic representations during the last ten years at the Academy of Music and the Metropolitan Opera House, carry their own argument and require no explanation. There are a few things (whose mention will suffice as argument), however, that speak for German opera and against a change to Italian. German opera is cheaper. Its repertory, including as it does the masterpieces of all schools, is much larger and more varied. In sincerity of purpose and artistic intelligence its representatives as a rule are much superior to the representatives of French or Italian opera. It numbers among its singers some of the finest of living vocalists as such. One would have to search long to find elsewhere so good a dramatic soprano as Lehmann, or so fine a basso as Fischer. The whole subject of what constitutes Italian or German or French opera is vague. Good singing is good singing the world over. For certain merely sensuous effects, the Italian language is more pleasing than the German or French or English; but Italian is just as much a foreign language here as German, and its delicate *nuances* are not always manifest to American ears; certainly not when they come from non-Italian throats, and counting Madame Patti an Italian by virtue of her parentage, there are but four Italians in the list of fifteen singers that I have given. The warmest supporters of opera in this city are the Germans, especially the German Hebrews. It would scarcely be an exaggeration to say that the Metropolitan audiences outside of the stockholders' boxes are two-thirds men and women of German birth. They are the most stable patrons of opera because of likings cultivated in the past or inherited. In Germany music is not a matter of fashion, but a vehicle of culture. German music means highly developed harmony and rich instrumentation as contradistinguished from the homophonic melodic style of Italy or the preponderance of rhythm in France. Tastes developed on German lines (and all lovers of orchestral and choral music have had their tastes thus developed)

RETROSPECT.

are not likely in this decade to be turned back to the simple delights of Italian melody. Italian opera at the Metropolitan Opera House could count on the support of our German fellow-citizens only in the degree that it could stimulate their curiosity to hear the singers; and with such singers as the Italian stage now has to offer this curiosity would be quickly satisfied.

Finally, in the nature of things, the United States must soon follow the example of France, Germany, and Russia, and establish a national opera, or opera which, like the drama, shall use the vernacular. From German opera to opera in English the step is feasible; from Italian opera, dependent on compositions that have no consonance with the dramatic taste of the American people and the present time, the step is impossible. Progress in the arts means life; stagnation means death. Music in America must strive for an ideal in which the impulses and feelings of the American people can find expression. Opera on German lines will build a road to that ideal; Italian opera will open a chasm between it and our present activities.

II. *Novelties.*

I have, as usual, attempted a tabulation of the chief works which had their first public performance in New York in the progress of the season. The principle which has guided me in making the selection (for it will readily be imagined that the list does not embrace all the new music heard) is akin to that which determined me in accepting and rejecting programmes in the body of this book: I desire to preserve a record of significant occurrences only. I have not included part-songs either for men's or mixed voices, unless they have orchestral accompaniments. In the case of cantatas, I have excluded all that were performed without the help of a band. Where important works were performed in New York for the first time after having been heard in whole or in part at concerts of the Brooklyn Philharmonic Society the fact is noted.

FIRST PERFORMANCES, NEW YORK SEASON, 1888-89.

Operas, Operettas, Cantatas, etc.

RETROSPECT.

| COMPOSER. | TITLE. | DATE. | PLACE. | CONDUCTOR. |
|--------------------------------|--|----------|-------------------------------------|----------------------|
| Bruch, Max | Das Feuerkreuz | April 21 | Liederkrantz Hall | Reinhold L. Herman. |
| Bruch, Max | Hebrew Melodies | Nov. 11 | Arion Hall | F. Van der Stucken. |
| Cowen, F. H. | A Song of Thanksgiving | Jan. 10 | Metropolitan Opera House | William R. Chapman. |
| Czibulka, A. | The May Queen | April 1 | Palmer's Theatre | Adolph Nowak. |
| Dossert, F. E. | *Mass in E minor | April 15 | Chickering Hall | Frank E. Dossert. |
| Dubois, F. C. T. | Seven Last Words | April 15 | Chickering Hall | Frank E. Dossert. |
| Gilbert and Sullivan | The Yeomen of the Guard | Oct. 17 | Casino | Jesse Williams. |
| Gounod, Charles | *Mors et Vita | April 24 | Church of St. Bartholomew | Richard Henry Warren |
| Grell, Eduard | Missa Solemnis | Mar. 28 | Metropolitan Opera House | Walter J. Damrosch. |
| Lachner, Franz | Abendfriebe | April 14 | Steinway Hall | F. Van der Stucken. |
| Lecocq, Ch. | The Oolah | May 13 | Broadway Theatre | A. De Novellis. |
| Massenet, Jules | Scene from Hérodiade | Dec. 8 | Metropolitan Opera House | Theodore Thomas. |
| Reyer, Ernest | Scene from Sigurd | Dec. 8 | Metropolitan Opera House | Theodore Thomas. |
| Rubinstein, Anton | Scene from Moses | Jan. 19 | Metropolitan Opera House | Walter J. Damrosch. |
| Rubinstein, Anton | Scene from Moses | Jan. 27 | Liederkrantz Hall | Reinhold L. Herman. |
| Saint-Saëns, C. | Scene from Samson et Delilah | Jan. 5 | Chickering Hall | Theodore Thomas. |
| Schmidt, Gustav | Alibi | Oct. 6 | Arion Hall | F. Van der Stucken. |
| Suppé, Franz von | Clover | May 8 | Palmer's Theatre | Adolph Nowak. |
| Wagner, Richard | Das Rheingold | Jan. 4 | Metropolitan Opera House | Anton Seidl. |
| Wagner, Richard | Scene from Die Feen | Nov. 18 | Liederkrantz Hall | Reinhold L. Herman. |

* See note under programme.

FIRST PERFORMANCES, NEW YORK SEASON 1888-89.

Miscellaneous Works.

RETROSPECT.

| COMPOSER. | TITLE. | DATE. | PLACE. | CONDUCTOR. |
|--------------------------|---------------------------------------|----------|------------------------------|------------------|
| Bach-Thomas | *Sonata No. 5, in F minor | Feb. 5 | Chickering Hall | Theodore Thomas. |
| Bargiel, Woldemar . . | Quartet, D minor, op. 47 | Dec. 18 | Steinway Hall | |
| Beethoven, L. van . . | Musik zu einem Ritterballet | Jan. 17 | Chickering Hall | Theodore Thomas. |
| Brahms, Johannes . . | Trio, C minor, op. 101 | Nov. 22 | Chickering Hall | |
| Brahms, Johannes . . | Concerto, A minor, op. 102 | Jan. 5 | Chickering Hall | Theodore Thomas. |
| Brahms, Johannes . . | Sonata for Piano and Violin, op. 108 | April 29 | Mendelssohn Club Rooms . . | |
| Converse, C. C. . . . | Overture, "Im Frühling" | April 4 | Chickering Hall | Theodore Thomas. |
| Cornelius, Peter . . . | Overture, "Barber of Bagdad" . . . | Dec. 1 | Steinway Hall | Anton Seidl. |
| Dvořák, Antonin . . . | Symphonic Variations, op. 78 | Nov. 17 | Metropolitan Opera House . . | Theodore Thomas. |
| Dvořák, Antonin . . . | Slavonic Dances, op. 72, third series | Jan. 5 | Chickering Hall | Theodore Thomas. |
| Foot, Arthur | Suite for Strings | Feb. 14 | Chickering Hall | Theodore Thomas. |
| Goldmark, Carl | Symphony No. 2, E-flat, op. 35 . . . | Nov. 17 | Metropolitan Opera House . . | Theodore Thomas. |
| Grieg, Edward | Sonata, C minor, op. 45 | Jan. 8 | Chickering Hall | Theodore Thomas. |
| Grieg, Edward | Overture, "In Autumn" | Nov. 24 | Academy of Music, Brooklyn | |
| Grieg, Edward | Suite, "Peer Gynt," op. 46 | Jan. 24 | Chickering Hall | Theodore Thomas. |
| Herbert, Victor | Serenade for Strings | Dec. 1 | Steinway Hall | Victor Herbert. |
| Huss, Henry Holden . . | Trio in D | April 10 | Steinway Hall | |
| Indy, Vincent d' | Wallenstein Trilogy | Dec. 1 | Steinway Hall | Anton Seidl. |
| Kretschmer, Edmund . . | Sextet, op. 40 | Mar. 26 | Chickering Hall | |
| Kurth, Charles jr. . . . | Sextet | Jan. 8 | Chickering Hall | |

* Two movements had been performed on January 19th in Brooklyn.

FIRST PERFORMANCES, NEW YORK SEASON 1888-89.

Miscellaneous Works.

RETROSPECT.

| COMPOSER. | TITLE. | DATE. | PLACE. | CONDUCTOR. |
|-------------------------|------------------------------------|----------|----------------------------|---------------------|
| Lalo, Edouard | Divertissement for Orchestra . | Feb. 2 | Steinway Hall | Anton Seidl. |
| Liszt-Mottl | Bird Sermon of St. Francis . . . | Nov. 10 | Steinway Hall | Anton Seidl. |
| MacDowell, E. A. . . . | Concerto, D minor, op. 23 | Mar. 5 | Chickering Hall | Theodore Thomas. |
| Mackenzie, A. C. . . . | Overture, Twelfth Night | Mar. 9 | Metropolitan Opera House . | Theodore Thomas. |
| Mackenzie, A. C. . . . | Benedictus | Mar. 14 | Chickering Hall | Theodore Thomas. |
| Nicholl, H. Wadham . . | Overture, "Heroic" | Mar. 2 | Steinway Hall | Anton Seidl. |
| Quantz, J. J. | Concerto for Flute | Feb. 14 | Chickering Hall | Theodore Thomas. |
| Rheinberger, J. | Quartet, op. 147 | Nov. 27 | Chickering Hall | F. Van der Stucken. |
| Rheinberger, J. | Concerto for Organ and Orchestra . | April 15 | Chickering Hall | Theodore Thomas. |
| Schubert, Franz | Overture in E minor | Jan. 24 | Chickering Hall | Theodore Thomas. |
| Svendsen, Johann . . . | Zorahayda, op. 11 | Mar. 14 | Chickering Hall | Theodore Thomas. |
| Thomas, Theodore . . . | Festival March | Jan. 5 | Chickering Hall | Theodore Thomas. |
| Tschaikowsky, P. . . . | †Concerto for Violin | Jan. 19 | Metropolitan Opera House . | Walter J. Damrosch. |
| Tschaikowsky, P. . . . | ‡Suite No. 1, op. 43 | Mar. 16 | Academy of Music, Brooklyn | Theodore Thomas. |
| Tschaikowsky, P. . . . | Symphony No. 5, E minor, op. 64 . | Mar. 5 | Chickering Hall | Theodore Thomas. |
| Tschaikowsky, P. . . . | Variations sur un Thème Roccoco . | Nov. 28 | Chickering Hall | Theodore Thomas. |
| Van der Stucken, F. . . | Pagina d'Amore | April 14 | Steinway Hall | F. Van der Stucken. |
| Vogrich, Max | Concerto for Pianoforte | Feb. 12 | Steinway Hall | Wilhelm Gericke. |
| Weber-Mahler | Entr' Acte, "Die drei Pintos" . . | Nov. 10 | Steinway Hall | Anton Seidl. |

† The first movement had been played in Chickering Hall on April 6, 1888, by Miss Powell.

‡ The Introduction and Fugue had been played in Chickering Hall on January 24th at one of Mr. Thomas's concerts.

RETROSPECT.

III. Symphonic Readings.

There are two subjects in connection with the interpretations received by familiar and admired symphonies, on which I believe that a few observations are timely and appropriate. Both have been briefly referred to by me in *REVIEWS* of previous seasons.*

The first refers to certain changes made by Theodore Thomas in the phrasing of Beethoven's Symphony in A major. What some of these changes were will appear later on. In a review of one of Mr. Thomas's concerts in November, 1887, published in the *New York Tribune*, I called attention to them, but only briefly. A little investigation disclosed that they were based on the theories enunciated by Dr. Hugo Riemann in his work entitled "*Musikalische Dynamik und Agogik. Lehrbuch der musikalischen Phrasirung auf Grund einer Revision der Lehre von der musikalischen Metrik und Rhythmik.*" While gladly admitting the excellence of some of the changes made by Mr. Thomas I found it impossible to like others, which appeared to me plainly subversive of the composer's intentions. After Mr. Thomas had re-asserted his conviction of the correctness of the new phrasing by introducing it in a performance of the Seventh Symphony at a concert of the Philharmonic Society on January 12, 1888, I determined to seek authority for the traditional phrasing at the fountain-head. The evidence which I received I now place before the public without comment. Whether or not it is authoritative or conclusive I leave to the determination of each reader. The evidence is explicit. It is not that of any printed score, but of the composer's own revision of the voice-parts used in the first performance of the Symphony, under the direction of the composer himself, in Vienna, on December 8, 1813. The existence of such proofs was suggested in the *Tribune*, on January 13th, in the following words:

Perhaps this (proof of the treatment given to an analogous phrase in another composition) is not evidence, for the new school of pedagogues would not hesitate to put aside the plainest and most authentic markings of Beethoven himself (such markings exist in the archives of the *Gesellschaft der Musikfreunde* in Vienna, and might easily be consulted);

**REVIEW OF THE NEW YORK MUSICAL SEASON, 1886-1887*, page 201 *et seq.*; *REVIEW OF THE NEW YORK MUSICAL SEASON, 1887-1888*, pages 136 and 167.

RETROSPECT.

everything must be forced into the strait-jacket of a scientific principle concerning which the composer was unhappily (or happily?) ignorant. It would seem, however, as if the final appeal might be made to the ear and to that sense of the beautiful which has not only been satisfied, but delighted with the traditional readings (in these respects) ever since the day of the composer himself.

After the January performance of the Seventh Symphony by the Philharmonic Society, I sent a request to Mr. A. W. Thayer, in Trieste, the eminent biographer of Beethoven, for answers to a number of questions touching the original voice-parts preserved by the Society of the Friends of Music in Vienna. Mr. Thayer was in the long ago one of the editors of the *Tribune*, and in spite of an absence of over a generation from his native land he still has a warm interest in all that pertains to it and its music. He forwarded the letter to the official of the Vienna society who has charge of its archives. The voice-parts in question, it ought to be said, were found among the posthumous papers of Beethoven, and were bought by the society at the auction sale of Beethoven's effects after his death. There is no question that they are authentic and of the date mentioned. They are older than the first printed parts and contain marks and memoranda in Beethoven's handwriting, indicating a careful revision by him of the copyist's work. They are extremely interesting as showing the care which the master bestowed on all the *nuances* of expression, including phrasing and bowing. Nottebohm in his "Beethoveniana," Vol. I., says: *

Beethoven had a wakeful eye on the voice-parts. In a first violin part somebody had written two XX. Beethoven remarks with red pencil and in large letters the first time: "N. B.—These are XX of an ass who has left his marks." The next time he says: "This X was also made by an ass."

Among other things the parts prove by Beethoven's own markings that the tempo designation "Allegretto" is original (which has been questioned), that Beethoven distinguishes between the two kinds of staccato marks (dots and dashes) in the second movement, and that he marked the phrasing with great care. A misplaced slur in one place is marked out, and Beethoven writes on the margin: "Away with the (slur)."

*Foot note, page 107.

RETROSPECT.

The archivist of the Society of the Friends of Music examined these parts at the request of Mr. Thayer, and the results of his examination may be learned from the following letter :

(TRANSLATION.)

VIENNA, February 6, 1889.

Mr. H. E. Krehbiel, New York City.

HIGHLY ESTEEMED SIR—At the request of A. W. Thayer, in Trieste, I take the liberty of communicating to you the following information :

I have examined the voice-parts of Beethoven's Seventh Symphony which were used in the lifetime of Beethoven, and contain many marks and memoranda made by him and compared them with the score published by Breitkopf & Härtel, with particular reference to the passages quoted by you. All of these passages appear in the score of B. & H. exactly as they stand in the original voice-parts of Beethoven's time. In the first violin part the first passage :



is marked "*pp.*" and with a slur (*Bogen*) over the whole measure, while the oboe passage is marked "*p., dolce,*" and with the phrasing of the B. & H. score, not only in the above parts, but also, as a cue, in small notes of the first violin parts, in order to make it very plain that the passage is to be phrased differently by the oboe than later by the first violins.

I think it is unnecessary for me to discuss each of the other passages in detail, when I again expressly emphasize the statement that the B. & H. score agrees in the smallest detail with the original voice-parts preserved in our archives and open to the examination of all. You are therefore entirely safe in advocating the phrasing marks of the B. & H. score and defending them as authentic against all further attacks.

Respectfully,

EUSEBIUS MANDYCZEWSKI,

Archivist of the Society of the Friends of Music.

Mr. Mandyczewski is not only archivist of the Society of the Friends of Music, but also editor of Nottebohm's "*Zweite Beethoveniana,*" which was published posthumously. To the majority of musicians he needs no identification.

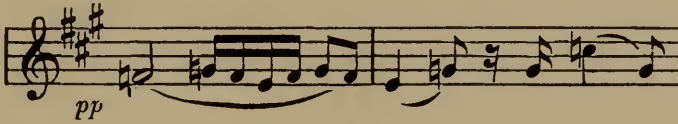
A few words to make plain some of the things which this letter establishes. The passage quoted in the letter is from the introduc-

RETROSPECT.

tion of the Symphony. The slurs and phrasing are indicated as follows in the score of Breitkopf & Härtel. In the oboe part:



In the violin part:



Dr. Carl Fuchs, of Dantzic, who has written a book to prove that the traditional manner of phrasing this Symphony is all wrong (basing his theories on Dr. Riemann's system), wishes the passages to be played as follows:

In the oboe:



In the violin part:



(For the sake of the uninitiated I make an explanation of the marks: the open square indicates a down bow, the open triangle up bow.) Mr. Thomas followed Dr. Fuchs's bowing here, but not the phrasing in the oboe part. The difference will appear to the reader if the phrases are played on the piano, hummed or whistled with the slurred notes connected and those not slurred detached. The remaining two examples refer to the passage of the *Scherzo*, which was most commented on by me in the *Tribune*. Mr. Thomas, following the theories of Dr. Riemann, persists in treating the motive of a half note and a quarter in the second, fourth, fifth, and sixth measures as if its rhythmical value consisted of the third

RETROSPECT.

quarter and the half (as if it were “*aufschlagig*,” as Dr. Riemann would say). Dr. Fuchs marks the bowing as follows:



Beethoven's meaning is plain from his marking, thus:



The demonstration needs no argument. Beethoven knew what he wanted and left plain indications of his wishes. His authority need not be vindicated.

The second subject on which I wish to offer some evidence is the proper *tempo* of the third movement of Beethoven's Eighth Symphony. I do so not from any pedantic reason (I am not conscious that I ever gave ground for an accusation of pedantry), but because, as in the case of the Seventh Symphony just discussed, the generally accepted traditions are in consonance with my feelings, and the reasons advanced for the change do not seem tenable.

There are few things in music whose discussion is more thankless than the question of a correct *tempo*. Such arguments as I have advanced in favor of Beethoven's marks (or rather against Herr Seidl's extravagances) in the New York *Tribune* and the *REVIEW* of last year have been met by short-sighted, unthinking, or unfair people (and, as they think, answered) by the silly charge that I desire to set up a machine against a conductor with human emotions. Now, the fact is, that of all the composers who ever lived, Beethoven is the one whose *tempi* are the most unmistakable. How any one can misconceive the feeling of the *Allegretto Scherzando* in the Eighth Symphony for instance is a mystery. It is stamped on every bar of the melody; yet Herr Seidl played it so rapidly as to rob the movement of all piquancy, all grace, all humor—the very elements which are most pronounced in it. This feeling is indicated by Beethoven's mark. Dr. von Bülow, when he conducted the Symphony on March 27th, did not depart appreciably from it. The first and last movements he took a trifle slower than the *tempi* indicated

RETROSPECT.

by Beethoven, but it must always be remembered that it is the feeling of the movement as a whole, rather than in any one of its details, that the mark stands for. Dr. von Bülow is an ideal Beethoven conductor in his exercise of freedom in the course of a movement. Beethoven's music is inconceivable in a strict, mechanical *tempo*, and no one is likely to advocate such a treatment, even in the most emphatic condemnation of radical lawlessness. What was particularly admirable in Dr. von Bülow's reading of the Symphony was its clearness, the dramatic effectiveness of scores of *nuances* worked up in details of the movement, and the unflagging joyousness with which he infused it, this spirit being clouded, however, it seemed to me, by the slow *tempo* of the third movement and saved only by its rhythmical incisiveness and great variety of *nuances* of force and time.

To my colleague, Mr. W. J. Henderson, who, in his review of the concert published in the New York *Times*, had mentioned the changes of *tempo*, and added that he did not know why they had been made, Dr. von Bülow made a personal explanation which was also printed in the *Times* newspaper. The substance of this explanation he afterward repeated on several occasions, and finally summarized it as follows on the back of a photograph which he gave to one of his admirers:

Third part of the Eighth Sinfonie (Beethoven), *Tempo di Menuetto*; think of the menuet of Mozart's "Don Giovanni." Spohr and Wagner used the same movement as I do, the first having played it in 1814 under the author's conductorship itself.

The Menuetto is so to say the *vice-adagio* in that work, just as well as in the Sonate, op. 31, No. 3, E-flat and Trio, op. 70, No. 2, E-flat. Please notice that in all those three works the second part is a *Scherzo* (more or less quick) in rhythm of 2-4.

Beethoven's indication is *Tempo di Menuetto* with a metronomic mark ($\bullet = 126$) so rapid as to be irreconcilable with the common notion of the old dance called Minuet. Forty or more years ago Wagner tried to make propaganda for a slower *tempo* than was traditional, and argued that Beethoven indicated his desire to return to the time of the stately minuet by writing *Tempo di Menuetto* instead of simply *Menuetto*, as was Haydn's custom, the *tempo* of Haydn's third movements having come to be much quicker

RETROSPECT.

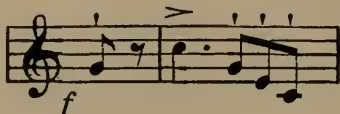
than the old dance from which the form of the symphonic third movement was derived. The metronomic mark did not disturb Wagner, for at the time the figures were not looked upon as being Beethoven's. Wagner was anxious to overturn the idea that the movement had to be played rapidly because it stood in the place of the customary *Scherzo* which had been developed out of the old minuet. How much slower he wanted it played he did not say, but he indicated it by reference to the accompaniment in triplets to the Trio, which in a rapid *tempo* is often slurred over. Herr Seidl's anxiety on this point was so great that he played the Trio much slower than the first part, a proceeding which Dr. von Bülow reversed, his Trio being appreciably faster than the opening *tempo*. Both played the movement much slower than the metronomic indication. In a private letter sent to me on the eve of his departure for home Dr. von Bülow briefly recapitulated his reasons in a characteristic manner. Under the circumstances I do not think that I am violating a confidence in reproducing the portion of his letter which bears on the controversy:

Well, that is a great question :

1. Did Beethoven himself put ♩ = 126 M. M. on his score ?
2. Was the M. M. he used the same as it is now seventy years afterwards ?
3. Was beforesaid M. M. of 1814 in the Titan's possession safe, sound ?

I think Thayer, Vol. 3, ought to be consulted. My æsthetic reasons you know for using the slow movement.

1. *Tempo di M.* (confer op. 31, No. 3—op. 70).
2. Impossibility of obtaining clearness in the Trio by the at the speed of 126 ♩—forcedly caterwauling knee-fiddles.
3. Want of dignity in the drums and trumpets ; e. g.:



which in my feeling (Richard Wagner—Louis Spohr, who played under the master's leadership in 1814 at Vienna—having taught me so) indicates fiery stateliness.

It is proper to supplement the last parenthetical statement by adding that the evidence of Spohr Dr. von Bülow possesses in the shape of a letter from a violinist who played under Spohr and who

RETROSPECT.

wrote to Dr. von Bülow that his *tempo* of the movement was like that which he remembered playing under the direction of Spohr. I do not challenge, nor do I accept, the evidence. Spohr died on October 22, 1859; he played in the Symphony under Beethoven, in Vienna, on February 27, 1814; how long a space elapsed between the time when the violinist played it under Spohr and conveyed his information to Dr. von Bülow, I do not know.

Before attempting to answer the questions propounded in this letter I should like to say that I am not contending for a rigid adherence to M. M. ♩ = 126 as the only time admissible for the *Tempo di Menuetto*. I am only anxious to offer evidence in support of a protest against a conception of the Symphony which transforms that minuet into the slow movement. The first two questions are fully and successfully answered by Nottebohm.* To the evidence adduced by him I would add that offered by a thematic catalogue, of which I have a copy, published by Friedrich Hofmeister, Leipsic, 1819, "I^s Heft, Louis van Beethoven; mit dessen eigenen Tempo-bezeichnungen nach Mälzl's Metronome." In this catalogue, though only the principal subject of the first movement is noted, it is marked "69 = ♩" in conformity with the mark in Breitkopf and Härtel's score. Also the following extract from a letter which I received last May after I had discussed the same question in the New York *Tribune*:

TRIESTE, APRIL 24, 1888.

MY DEAR SIR:—I am very glad that you, in the *Tribune* of the 8th inst., have so manfully taken up the cudgel in defense of the true *tempi* of Beethoven's Eighth Symphony. Long years ago I heard Herbeck make precisely the same inexcusable blunders in a concert at Vienna. The vials of wrath and vessels of ridicule that were poured out upon him were a caution to him thereafter. It is inconceivable to me how any one who has ever heard the *Allegretto Scherzando* played correctly can afterwards mistake its movement; he must (or ought to) feel it rightly. But if not, it is no excuse. True it is an *Allegretto Scherzando*, but that is simply a *Beethoven Allegretto* played jocosely, or so as to bring out the jocose element. In addition to what you say of the Metronomic markings by Beethoven himself, allow me to call your attention to this: the Seventh and Eighth Symphonies were studied out at the same time as the sketch-books show. The slow movement of the Seventh is also an

* *Vide Beethoveniana*, page 126; also REVIEW OF THE NEW YORK MUSICAL SEASON, 1887-1888, page 136.

RETROSPECT.

Allegretto. Thus we have two perfectly contemporary orchestral *Allegrettos*, metronomized within less than five years of the date of composition. And yet so great, so vast as is the difference in the sentiment of the two that in the Seventh is $76 = \text{♩}$ and that in the Eighth only so much faster as is indicated by $88 = \text{♩}$. The case is clear enough in your favor. * * *

Yours, very truly,

A. W. THAYER.

It is beyond question that Beethoven is responsible for the rapid *tempo* mark. It is equally beyond question that the metronome of Mälzl was the same seventy years ago as it is now. There has been no change in its principle, which is based upon the subdivision of a minute into equal parts by the beats of a pendulum. It is entirely a different question whether or not Beethoven may not have had an instrument not entirely accurate, or whether he may not in his study have given the movement a more rapid *tempo* mark than he would have done had he been before an orchestra. Within the license raised by these two questions I conceive that modifications of *tempo* may exist without violence to Beethoven's intentions. Such modifications can never amount to an exchange of character between the second and third movements. Dr. von Bülow advances Wagner's argument as well as his example when he draws the difference between Beethoven's designation *Tempo di Menuetto* and the old designation *Menuetto*. Let us see what it amounts to. No one has hitherto called attention to the fact that we have another symphonic movement by Beethoven with this designation. I refer to the third movement of the "Siegessymphonie" in "Wellington's Victory, or the Battle of Vittoria," which Beethoven first wrote for Mälzl's Panharmonikon in 1813 (less than a year after he had completed the Eighth Symphony, by the way). The second, third, and fourth parts of this "Victory Symphony" have the melody of "God Save the King" as their common subject. The *tempo* indication of the second movement is *Andante Grazioso*, the third *Tempo di Menuetto moderato*. I imagine that, remembering the character of the symphonic minuet, no one will seriously contend that the qualifying word, *moderato*, was meant to indicate that the *tempo* should be faster than minuet time; it is a modification of a fast time that is desired. It stands between an *Andante* and an *Allegro finale* (a fugue on "God Save the King"). Here we have the coincidence

RETROSPECT.

which Mr. Thayer points out between the *Allegrettos* supplemented by another between two *tempi di menuetto*. But this is not all. On the manuscript of the "Victory Symphony" in the arrangement made for Mälzl, there are metronomic marks, which are said to be in Mälzl's handwriting,* for all the movements. That for the *Tempo di Menuetto moderato* is $\text{♩} = 96$, while the *Andante Grazioso* is marked $\text{♩} = 92$. If these figures were derived by Mälzl from Beethoven they afford evidence that a moderate *Tempo di Menuetto* is in this instance a trifle quicker than an *Andante Grazioso*. Dr. von Bülow's *tempo* in the third movement of the Eighth Symphony was M. M. $\text{♩} = 92$.

IV. Dr. von Bülow's Recitals.

In the preceding subdivision of this Retrospect I have had something to say on the subject of Dr. von Bülow as an orchestral conductor. His visit was the greatest stimulus which the season had to offer, and it is therefore not inappropriate to append some observations on his recitals of Beethoven's music. These recitals, which were extremely successful from a financial point of view, as well as an artistic, were revelations in a double sense. So far as the public were concerned, they were the most eloquent exposition of the principal pianoforte sonatas and variations of the composer that has ever been vouchsafed them, as well as the most comprehensive. So far as Dr. von Bülow was concerned, they were the means of enabling him to study the depth and sincerity of the musical culture of the New York public, and the progress made in this direction since his visit here in 1876. That he was astonished and delighted at what was disclosed to him in this regard all know who met him during his stay. Applause is not always a criterion of appreciation or admiration. Too often the attitude of the public toward an artist of long-established and world-wide repute is only a modification of that of the Hindu toward his idol, who knows that it is ugly, but feels that it is great; they testify their conviction of the artist's greatness by robustious applause, and comfort themselves with the reflection that thereby they have certified to their own discernment. Especially

*Nottebohm, Beethoveniana, page 137.

RETROSPECT.

is this true if the artist, like Dr. von Bülow, comes as the preacher of an art-evangel which has had little or no place in conventional musical thought. But the first week brought many evidences that the approbation bestowed on the distinguished visitor was grounded on knowledge and sincerity. One bit of proof may be cited: The most spontaneous outburst came on April 4th, after the Sonata, op. 111. It was a performance that deserved it, of course, his playing of the Arietta being an epitome of all that distinguishes Von Bülow from the pianoforte virtuosi with whom, in ordinary musical talk, he is associated.

It is not long since even this exquisitely beautiful and soulful tone-poem was looked upon by some critics and musicians as a monstrosity. Even Lenz, who was certainly an enthusiastic admirer of Beethoven, lost his temper when he came to discuss its rhythmical peculiarities. How in the second variation six semi-quavers and the same number of demi-semi-quavers were to be played in a bar supposed to contain six semi-quavers, passed his comprehension; nor did he believe that any pianist could play "respectably" the triplets in the fifth variation in 9-16 time. He made an arithmetical problem out of it, which recalls the favorite amusement of provincial newspaper writers during a Patti season—that of counting the notes she sings and calculating the sum which her manager is obliged to pay her for each note. Lenz found that there are no less than 1,944 demi-semi-quavers in the awe-inspiring series of triplets, and the number convinced him that the task of playing them was beyond human possibility. Oulibicheff records that two pianists of his acquaintance, Schiff and Balakireff, were in the habit of playing the Sonata and sparing not a single triplet, putting every one of the 1,944 notes to the sword without mercy. I doubt whether anybody who heard Dr. von Bülow on the afternoon mentioned gave even a passing thought to the number of notes in the Arietta or the rhythmical difficulties which terrified the timid soul of Lenz. All were lost in contemplation of the beauty of the music and the exquisite exhalation of melody which rose like incense from those triplets. So again on the next day, when he reached the same lofty height in the regions of purest poetry in his interpretation of that most colossal of all sonatas, the Op. 106. Here, moreover, he showed himself as virtuoso as well as musician. After he had mellowed his hearers

RETROSPECT.

and excited the warmest feelings by his poetizing in the *Adagio sostenuto*, he whirled them off into profoundest amazement by such a display of memory, digital skill, and analytical power in the *Finale* as perhaps the majority of them had never dreamed of. That tremendous three-voiced fugue "with some liberties," which is yet a nightmare to the commentators, was dashed off as if it were only child's-play, its contours sharply defined, its runs crisp and scintillant, its trills coruscating for a moment like a drop of dew in the starlight and then exploding into a shower of glittering notes, every phrase standing out strongly, brightly, self-reliantly, against the background of voices, the whole so beautifully symmetrical, reposeful, and equiponderant—no wonder that even though the fugue itself may not have been recognized by many as beautiful music, the performance carried all off their feet by its amazing display of virtuosity. Then followed something even more amazing, for the Doctor, as though dissatisfied with the achievement, responded to the recalls by playing the fugue over again, and more brilliantly, firmly, amazingly than before. It was a feat of stupendous magnitude, yet the spirit that vitalized it was not the spirit of the virtuoso who wishes to bewilder, but of the disciple who wishes to expound.

Without intending in any way to depreciate the beauties which marked Dr. Von Bülow's playing of some of the sonatas which belong to what is spoken of in the books as Beethoven's second creative period, notably the characteristic sonata, Op. 81, with its descriptive title, "Les Adieux, l'Absence, et le Retour" (which evidently has a warm place in Von Bülow's heart, for he postponed its performance at the third recital, as it seemed, because all the listeners were not yet in their seats), I think that his playing reached highwater mark in the Sonatas, op. 106 and 111, and the thirty-three variations on a waltz by Diabelli. The latter composition indeed was in one respect the real sensation of the last recital. The world practically owes a knowledge of its significance and beauty to Dr. von Bülow; as he plays it it becomes a link which establishes completely the connection between the classic and romantic schools of writing for the pianoforte. Its history ought to be familiar. The music publisher, Diabelli, composed a waltz (commonplace enough it is, too) and invited forty or fifty popular pianists to write variations on it. The result of the experiment pleased him. He commis-

RETROSPECT.

sioned Beethoven to try his skill in varying the theme; six or seven variations were all that he asked, and he offered to pay eighty ducats. Beethoven undertook the task, light-mindedly enough one would think from the first variations, but soon that marvelous imagination which, when once it became fired, could not remain near the ground, began to soar. The half-dozen variations grew till the number was thirty-three, and out of the every-day dance tune arose a series of fantastic pictures, full of beauty and poetry, music for the light-hearted and careless, music for the dreamer, music for the ambitious virtuoso, music which (as Dr. von Bülow's programme and playing agreed in disclosing) covers the field from Bach to Chopin. Strange that it remained for Dr. von Bülow to disclose this; yet not so strange after all, for one must fly on the wings of love if one wishes to penetrate to the heart of a great art-work, and all but true poets are dissuaded from essaying the flight by the fact that sometimes the externals are unconventional. We have heard of pianists attempting to play these variations and being compelled to desist by the impatience of the listeners. That danger will never be imminent when Dr. von Bülow plays them with the aid of his ingenious programme in the style of Schumann's "Carnival." Here is another illustration of the proper use of descriptive titles. Beethoven left the variations without designations other than the numerical ones. Von Bülow puts a brief superscription over each number; sometimes the title is a mere bit of playfulness, sometimes it is merely suggestive of the style of the writing; always it hits off the spirit of the music and fixes a starting place for the fancy of the hearer. More is not necessary; thereafter the music will tell its own tale. It does not need the titles to make it beautiful, but the titles may help to an appreciation of its beauty.

Dr. von Bülow could not have presented himself in a more interesting and instructive character than he did in this series of recitals. It is true that they appealed to a somewhat exclusive class of music-lovers, and exacted a high degree of patience and concentration even from these; but the teaching of the attendance at the Broadway Theatre was that this class is considerable in numbers and full of enthusiasm. The audiences tested the capacity of the house and listened to the music with a devoted interest which proved the genuineness and extent of their culture. This is one

RETROSPECT.

reason why Dr. von Bülow's selection was a happy one ; another is this, that it checked any disposition to carp and criticise and compare. The concert-goers of New York had but a short time before listened to a virtuoso who performs technical feats far beyond the ability of the Doctor, redoubtable pianist that he is ; and many of his listeners remembered his playing thirteen years ago when his fingers were more trustworthy than now, and when his playing suggested the possibility of any amount of *bravura*, though the temptation to indulge it was never yielded to even if felt. Had he appeared like any other pianist, no matter how carefully he might have selected his programme he would not have escaped odious comparisons. When first he was here he met it, for Rubinstein had preceded him, and after the tempestuous style of that genius, who stirred up emotional cyclones wherever he went and scattered wide the wrecks of discriminating judgment, Von Bülow's calm intellectuality and clear analysis could make no deep impression. The touch of nature which makes the whole world kin belongs to the Russian and has been denied to the German ; we know its loveliness and will not depreciate it. But after it the musical student has still something to learn. The heart of a composition, mayhap, has been laid bare ; at least we have felt its throbbings ; but the structure of the ingenious mechanism which sends the warm blood through the veins is still a mystery. It remains for the playing of a Von Bülow to expose that ; to disclose the beauty of law and order and symmetry, to exemplify that cardinal element of beauty—repose—which, as Ruskin has told us, is the sign alike of the supreme knowledge which is incapable of surprise, the supreme power which is incapable of labor, the supreme volition which is incapable of change.

Von Bülow's playing is not hotly impulsive, but neither is it lacking in temperament. Its objectivity exerts a charm which, though less amiable perhaps, is no less positive than that of the player whom nature has endowed with the privilege of projecting his own personality into the work of the composer. The appeal is to another faculty. One goes to the seat of the æsthetic judgment, the other to the seat of the emotions. Those who wish to add intellectual enjoyment to the pleasures of the imagination derive a happiness from Von Bülow's playing which no other player can give in the same degree.

APPENDIX.

SURVEY OF AMERICAN CHORAL WORK DURING THE SEASON.

BALTIMORE, MARYLAND. *Concerts of the Oratorio Society.* Organized December 20, 1880; President, Otto Sutro; Secretary, Theodore F. Wilcox; Treasurer, D. L. Bartlett; Conductor, Fritz Fincke. Principal choral works performed: December 10th: "On the Water," Raff; "Farewell," Brahms; "The Stars are Shining," Rheinberger; and excerpts from Gounod's "Redemption." January 11th: Gounod's "Redemption." March 21st: Chorus from Mendelssohn's "Hymn of Praise;" the Three Pictures from Rubinstein's "Tower of Babel;" portions of Saint-Saëns's Psalm XIX, "The Heavens Declare." May 3d: Mendelssohn's "Hymn of Praise;" "The Heavens Declare," Saint-Saëns, and "The Pilgrimage to Kevlaar," Humperdinck.

BOSTON, MASSACHUSETTS. *Boylston Club.* Mixed chorus of two hundred voices; sixteenth season; President (dead); Vice-President, Roland O. Lamb; Secretary, F. H. Ratcliffe; Treasurer, Horace L. Fowle; Conductor, George L. Osgood. December 7th and 11th: "Bridal Song," Jensen (mixed voices, horns, and pianoforte); "Journey Song," Rheinberger (mixed voices); "Reverie," Carl Löwe, and "The Forest Sprite," Schumann (female voices); "Parting," Appel (male voices); Glee, "The Rustic Coquette," Champneys; "Snow-bells and May-bells," Thiessen (female voices); "The Dying Trumpeter," Möhring (male voices); Glee, "Kitty Fell," Sir John Goss (altos and male voices); "A Hunter would a-hunting go," Brahms (mixed voices); "Yule-tide," Anderton (solos and mixed voices). March 5th and 11th: "Farewell to the Forest," Mendelssohn; "The Night is Cloudless," Schubert (male voices and altos); "The Winter Mountaineer," Schubert, and "Morning Song of the Shepherdess," Swiss (female voices); "Cottage Fair," Beschnitt (male voices); "The Woodland Angelus," Dvořák (mixed voices); "A Maiden's Defiance," Vierling (female voices); "If You Become a Nun, Dear," Arthur W. Thayer (male voices);

APPENDIX.

"The Soldier's Bride," Schumann, and "Lady Bird," Cowen (female voices); "Parting," Appel (male voices); "Song of the Bell," Romberg (cantata for solos and chorus). On May 8th and 13th, with the assistance of a choir of seventy-five boys, an historical programme was performed, showing the development of the madrigal and glee from the time of Josquin de Prés down to the present. On March 7, 1888, Cowen's oratorio "Ruth" was performed for the first time in the United States, and on March 13, 1889, the Club appeared in concert with Mme. Albani, and sang Gounod's "Gallia" and selections from "The Redemption."

Apollo Club. Male chorus, seventy-eight voices; eighteenth season; Conductor, B. J. Lang. December 4th: "Salamis," Gernsheim; "Evening Scene," Debois; "The Longbeard's Saga," C. H. Lloyd; "Strike, Strike the Lyre," Cooke; "The Young Lover," Koschat; "Omnipotence," Schubert. February 20th (with the help of an orchestra): "Rinaldo," Brahms; "Italian Salad," Genée; "Spin, Spin," Juengst; "The Haunted Mill," G. Templeton Strong; "O, who will o'er the Downs," De Pearsall; "Love, Thine Eyelids Close," Grossbauer; "Salamis," Gernsheim. May 1st: Prisoner's Chorus from "Fidelio," Beethoven; Serenade, A. Conradi; "The Maiden and the Butterfly," Margaret Ruthven Lang; "The Three Chafers," Truhn; Chorus to Bacchus, from "Antigone," Mendelssohn; Serenade, Marschner; "Heinz von Stein," Arthur W. Thayer; "The Owl and the Pussy-cat," Ingraham; "Morning," Rubinstein.

Handel and Haydn Society. Mixed chorus; seventy-fourth season; President, A. Parker Browne; Vice-President, John H. Stickney; Secretary, Eugene B. Hagar; Treasurer, M. Grant Daniell; Librarian, Charles W. Stone; Conductor, Carl Zerrahn. December 21st: "The Messiah." February 24th: Verdi's "Requiem." April 21st: Mendelssohn's "St. Paul."

The Cecilia. Mixed chorus, one hundred and sixty-five voices; thirteenth season; Conductor, B. J. Lang. December 10th: "A German Requiem," Brahms, and "Patriotic Hymn," Dvořák. March 29th: "Stabat Mater," Dvořák. May 16th: "Thine Eyes so Bright," Leslie; "Sleep, Noble Child," from "Blanche de Provence," Cherubini; "O Fly With Me," "The Hoar-frost Fell," and "Over the Grave," Mendelssohn; "Salamaleikum," from "The Barber of Bagdad," Cornelius; "Ave Verum," Gounod; "The Miller," Macfarren; "Ave Maria," Mendelssohn; Air and Chorus from "Psyche," Gade.

APPENDIX.

BROOKLYN, NEW YORK. *Apollo Club*. Male chorus, sixty-five voices ; President, L. S. Burnham ; Vice-Presidents, Carll H. De Silver and William Jarvie ; Secretary, Daniel Wescoat ; Treasurer, John S. James ; Conductor, Dudley Buck ; eleventh season. December 4th : "The Signal Resounds from Afar," Buck ; "Ave Maria," Abt ; "A Dream of Summer," John Hyatt Brewer ; "Night on the Sea," Brambach ; Serenade, Robert Schwalm ; "Evening on the Rhine," Brambach. February 12th : "The Legend of Heinz von Stein," Arthur W. Thayer ; "The Pine Tree" and "Compensation," Carl Löwe ; "Evening Peace," F. Lachner ; "The Nun of Nidaros," Buck ; "The Linden Tree," Max Spicker ; "Annie Laurie," Scotch Air. April 9th : "The Spring Again Rejoices," Dürrner ; "Lead, Kindly Light," Buck ; "Gretelein," Kücken ; "Prayer Before Battle," Étienne Soubré ; "The Dying Trumpeter," Möhring ; "Parting Song," Mendelssohn.

Amphion Musical Society. Male chorus ; ninth season ; twenty-nine voices ; President, Charles H. Russell ; Secretary, Hofman Beach ; Treasurer, H. Clay Swain ; Conductor, C. Mortimer Wiske. December 17th : "A Wet Sheet and a Flowing Sea," Lloyd ; "Merry Poverty," Kremser ; "The Kerry Dance," harmonized by Wiske ; "The Wild Rose," Dregert ; "Castanet Song," Shelley. February 25th : "If Doughty Deeds," Cobb ; "Strike the Lyre," Cooke ; "Sailor's Song," Wiske ; "The Kerry Dance," Wiske ; "The Legend of the Bended Bow," Gilchrist ; "The Three Fishers," Goldbeck ; March, Storch. April 22d : "The Beleagured," Sullivan ; "The Night-watchman's Call," Abt ; "Fisherman's Song," Raff ; "Lullaby," Brahms ; "I Loved a Lass," Reay.

The Cæcilia Ladies' Vocal Society. Women's chorus, eighty-six voices ; fifth season ; President, Mrs. Bernard Peters ; Secretary, Miss Lois Wright ; Treasurer, Mrs. C. Spence ; Conductor, C. Mortimer Wiske. December 20th : "Summer Night," H. Hofmann ; "Faith in Spring," Schehlmann ; "Homeward on the Flowing Tide," Gaul ; "Three Little Mice," Edes ; "How Calm the Moonlight Sleeps," Anderson ; "Evening Serenade," Hans Huber ; "Holy Christmas Night," Lassen ; "Visions," Sucher. February 28th : "The Lady of Shalott," Bendall ; "Annie Laurie," harmonized by Buck ; "Lullaby" from "Erminie," arranged by Anderson ; "Robin Adair," harmonized by Buck ; "The Lost Chord," Sullivan. April 25th (with the aid of a choir of sixty men) ; "Fairy Footsteps," Hollaender ; "Spring Night," Bargiel ; "On the Shore," Kjerulf ; "The Village

APPENDIX.

Wedding," Flotow; "The Wreck of the Hesperus," Anderton (mixed voices).

Brooklyn Choral Society. Mixed chorus, one hundred and seventy-two voices; President, William Berri; Vice-President, Charles E. Teale; Secretary, H. F. Reddall; Treasurer, Henry E. Hutchinson; Conductor, C. Mortimer Wiske; third season. December 11th: "The Boatman's Good-night," F. Shira; "Where are you going to?" Caldicott; "The Moorland Ride," Carl Hering; "Twelve by the Clock," Lloyd; "A Styrian Dance," P. Scharwenka; "Cradle Song," Henry Smart; "The Miller's Wooing," Faning. February 27th: "Go, Lovely Rose," Callcott; "The Wreck of the Hesperus," cantata, Anderton; "A Father's Lullaby," Wiske; "The Chafer and the Flower," Veit; "The Three Merry Dwarfs," Mackenzie; "Song of the Triton," Molloy. April 11th: "The Uplifted Gates," W. W. Gilchrist; "How Sweet the Moonlight Sleeps," Leslie; "Bridal Chorus," Cowen; "Gallia," motet, Gounod; "The Spring," Moderati (women's voices); "The Kerry Dance," arranged for men's voices by Wiske.

BUFFALO. *Liedertafel.* German mixed chorus, one hundred voices; Joseph Mischka, Conductor; forty-first season. December 7th: "Lenzfrage," Isenmann; "Hüte Dich," Dregert; "Die Linde," Max Spicker (men's voices); "Waldmorgen," Koellner (men's voices); "Morgenthau," Rheinberger; "Was blickst du, armer Fischerknab'?" Hermes, and "Wiegenlied," Brahms (men's voices). March 14th: "Gott grüsse dich," Juengst (men's voices); "Bridal Procession on the Hardanger Fiord," Kjerulf; "Last Night," Kjerulf; "Auf Flügeln des Gesanges," Mendelssohn (men's voices); "Parting," Möhring; "Thou Alone," Lassen; "Diandle," Claassen, and "Die Lumpenglocke," Meyer-Helmund (men's voices); "King Eric," Rheinberger. May 9th: "Lenznacht," Hirsch (men's voices); "Die Wellen eilen wohl zum Meer," Weinzierl (men's voices); "Die Nacht," Lassen; "Lenz's Rückkehr," Dregert; "Die Linde," Spicker (men's voices); "Morgenthau," Rheinberger; "Die Lumpenglocke," Meyer-Helmund (men's voices).

Vocal Society. Mixed chorus, one hundred and fourteen voices; President, Norris Morey; Vice-President, Seward A. Simons; Treasurer, Franklin D. Sidway; Secretary, Clarence M. Fenton; Conductor, Joseph Mischka; second season. December 11th: "Sweet Vesper Hymn," Henry Smart; "Silvery Christmas Bells," Randegger; "Where are you going to?" Caldicott; "Weep on the

APPENDIX.

Rocks," Brahms (women's voices); "The Bells of St. Michael's Tower," R. P. Stewart; "Mystic Lake," Rheinberger; "Three Doughtie Men," W. W. Pearson; "The Treasures of the Deep," A. R. Gaul; "It Came upon the Midnight Clear," Sullivan; "Cradle Song," Henry Smart; "The Watchman's Song," R. L. De Pear-sall. April 24th; "Rebekah," Barnby; "Drops of Rain," Lemmens; "Evening," Lassen; "Sands o' Dee," Macfarren; "The House that Jack Built," Caldicott; "Come Sisters, Come," Mac-kenzie, and "Dame Cuckoo," Hiller (women's voices); "Say, Watchman, What of the Night?" Sullivan. May 28th (an-nounced): "Pibroch of Doneuil Dhu," Pearson; "Daybreak," A. R. Gaul; "Rise Again, Glad Summer Sun," Leslie (women's voices); "Lady Oriana," John Wilbye; "Song from Ossian's Fin-gal," Brahms (women's voices); "My Bonnie Lass She Smileth," Leslie; "Which is the Properest Day to Sing?" Dr. Arne; "Cradle Song," Smart; "This is the House that Jack Built," Caldicott; "Say, Watchman, What of the Night?" Sullivan.

CHICAGO, ILLINOIS. *Apollo Musical Club*. Mixed chorus; President, E. F. Chapin; Vice-President, Philo A. Otis; Treasurer, William Cox; Secretary, C. H. M. Tobey; Conductor, William L. Tomlins; seventeenth season. November 30th: "Hymn to Music," Buck; "The Sands o' Dee," and "The Three Fishers," Macfarren; "O, my Luve's like a Red, Red Rose," Garrett; "Sweet and Low," Barnby; "Hunting Song," Benedict "Be Strong to Hope, Oh, Heart," Hecht, and "The Death of Trenar," Brahms (female voices); "The Night," Rheinberger. December 27th: "Stabat Mater," Dvořák, and "The Tower of Babel," Rubinstein. De-cember 28th: Handel's "Messiah." March 5th: Music to Byron's "Manfred," Schumann, and "The Golden Legend," Sullivan. April 30th: Mendelssohn's "Elijah."

Wesley Choral Union. Mixed chorus, fifty voices; Conductor, George G. Congdon. December 27th: "The Rose Maiden," F. H. Cowen.

CINCINNATI, OHIO. *Choir of the College of Music*. Mixed chorus; Con-ductor, B. W. Foley. January 10th: "Ye Sons of Israel," Mendels-sohn; "Sweet and Low," Selby; "Ave Maria," Mendelssohn; "The Nightingale," Weelkes; "The Dance of the Flies," Reinecke; "Spinning Chorus," Wagner; "Blanche de Provence," Cherubini; "Holy Christmas Night," Lassen; "God in Nature," Schubert. April 4th: "O Lord, Thou hast searched me out," Mendelssohn;

APPENDIX.

"O Happy Fair," Shiela; "Chorus of Angels," Costa; "Ave Maria," Schubert; "Dragon Flies," Bargiel; Psalm XXIII, Schubert; "Blanche de Provence," Cherubini; "Spanish Gypsy Girl," Lassen; "The Nightingale," Weelkes; "May Bells," Bargiel.

CLEVELAND, OHIO. *The Cleveland Vocal Society*. Mixed chorus, eighty voices; sixteenth season; President, the Rev. Paul F. Sutphen; Conductor, Alfred Arthur. November 27th: "Requiem," Verdi. December 31st: "The Messiah," Handel. April 25th: Chorus of Reapers, from "Prometheus," Liszt; "The Brook," Reissiger; "Serenade," Storch (men's voices); "Am Wörther See," Koschat; "New Year's Song," Tours; "Elegy," Beethoven; "Go Hold White Roses," Wilson G. Smith; "Lady Bird," Cowen; Finale, Act I, "Lohengrin," Wagner.

COLUMBUS, OHIO. *The Orpheus Club*. Male glee club, twenty-seven members; eighth season; President, James E. Hull; Vice-President, H. G. Simpson; Treasurer, A. B. Adair; Secretary, W. D. McKinney; Conductor, Theodore H. Schneider. December 7th: "The Elf," Meister; "The Bedouin's Prayer," Ad. M. Foerster; "St. John's Eve," Rheinberger. February 26th: "Breezes of Spring," Weinzierl; "Moonlight Magic," Rheinberger; "Evening Song," Félicien David; "Fisherman's Song," Raff; "At Andernach," Abt; "Ring Out, Wild Bells," Chopin-Vogrich. May 7th: "Estudiantina," Lacombe; "Lullaby," Brahms; "The Corsair," Debois; "A Finland Love Song," Engelsberg.

DAYTON, OHIO. *Philharmonic Society*. Mixed chorus, one hundred voices; President, James A. Martin; Vice-President, A. B. Shauck; Treasurer, S. E. Kumler; Secretary, W. K. Spindler; Conductor, W. L. Blumenschein; fifteenth year. December 28th: Handel's "Messiah." February 28th: "Hunting Song," Benedict; "Finnish Love Song," Engelsberg (men's voices); "Go Hold White Roses," Wilson G. Smith; "June Song," A. M. Foerster; "Lovely Daisy," Sprague and "The Last Rose," Anderson (women's voices); "Judge Me, O God," Mendelssohn. For the last concert to take place in May, Gade's "Crusaders" was announced.

DES MOINES, IOWA. *Des Moines Vocal Society*. Mixed chorus; first season; forty-four voices; Conductor, M. L. Bartlett. April 26th: "Centennial Hymn," Buck; "The Stars in Heaven," Rheinberger; "Harvest Song," R. P. Stewart; "Gather ye Rosebuds," Blumen-

APPENDIX.

thal; "Water Lily," Gade; Bridal Chorus from "The Rose Maiden," Cowen.

DUBUQUE, IOWA. *May Festival Chorus*. One hundred voices; Conductor, B. F. Peters. January 21st: "The First Christmas Morn," Leslie; "The Angels of the Bells," Foster. At the fourth festival of the choir, on May 23d and 24th, Handel's "Acis and Galatea," Mendelssohn's "Hymn of Praise," Dudley Buck's "Hymn to Music," and selections from Rossini's "Stabat Mater" were to be sung.

HARTFORD, CONNECTICUT. *Hosmer Hall Choral Union*. Conductor, Waldo S. Pratt; ninth season. November 27th: Mendelssohn's "Elijah." May 3d: Gounod's "Mors et Vita." May 4th: "Rebekah," Barnby, and "Hallelujah" from "The Messiah."

KINGSTON, NEW YORK. *Kingston Philharmonic Society*. Mixed chorus; President, S. D. Coykendall; Secretary, Howard Hendricks; Treasurer, Frank R. Powley; Conductor, George F. Hulslander. First annual festival, December 10th to 14th, under the direction of Carl Zerrahn: "Festival Hymn," Dudley Buck; "But the Lord," Mendelssohn; "Triumphal March," Costa; "This is the Day," Cooke; "Spinning Chorus," Wagner (women's voices); "Vesper Hymn," Beethoven; Bridal Chorus from "The Rose Maiden," Cowen; "The Carnival," Rossini; three choruses from "The Tower of Babel," Rubinstein; "Sleep, Darling, Sleep," Martin; "The Creation," Haydn. Concert, May 8th: "Bright Stars of Heaven," Rheinberger; "Madeleine," Roeckel; "Little Jack Horner," Caldicott; "What Phrase, Sad and Soft," Bishop; "Old German Shepherd Song," Kienzl; "Carnival," Rossini; "We'll Gaily Sing and Play," Pinsuti; "We never will Bow Down," Handel.

MIDDLETOWN, CONNECTICUT. *Middletown Choral Society*. Mixed chorus, one hundred and forty voices; third season; President, the Hon. O. Vincent Coffin; Vice-President, the Hon. Edward Payne; Secretary, W. N. Pearne; Treasurer, Edward Holland Nicoll; Conductor, Richmond P. Paine, February 14th: Selections from "The Redemption," Gounod; "Ye Spotted Snakes," Stevens; Triumphal March from "Naaman," Costa. May 16th: Selections from "The Redemption," Gounod; "Song of the Vikings," Faning; "Stars of the Summer Night," and "Hunting Song," Smart; "Fair Ellen," Bruch.

APPENDIX.

MILWAUKEE, WISCONSIN. *Musik-Verein*. German mixed chorus, one hundred and forty-six voices; organized May 1, 1850; President B. H. Eiring; Secretary, O. H. Ulbricht; Treasurer, William Rohlfing; Conductor, Eugen Luening. October 30th: "Nanie," Brahms; Madrigals by Orlando di Lasso and Leo Hassler; "Landsknecht Lieder," C. Hirsch, and "Odin's Meeresritt," F. Gernsheim (men's voices). April 26th: "Constantin," oratorio by Georg Vierling. On December 14th and March 26th the Society gave concerts devoted to part-songs for male voices.

Arion Society. Mixed voices. May 9th: "The Sleeping Beauty," Cowen.

MINNEAPOLIS, MINNESOTA. *Gounod Club*. Mixed chorus, one hundred and twenty-five voices; President, Cyrus Northrop, LL. D.; Secretary, C. N. Dickey; Treasurer, E. H. Moulton; Conductor, Charles H. Morse; fifth season. December 28th: Handel's "Messiah." March 20th: "Castle Montfort," cantata by Joseph Rheinberger: "The Stars are Shining," Rheinberger. For the third concert in May, "The Tale of a Viking," George E. Whiting, and part-songs by J. C. D. Parker, Arthur Foote, George W. Chadwick, Dudley Buck, Ethelbert Nevin, S. B. Whitney and W. W. Gilchrist, all American composers, were announced.

MONTREAL, CANADA. *Montreal Philharmonic Society*. Mixed chorus; fourteenth season; President, Hector Mackenzie; Secretary, A. Browning; Treasurer, K. R. Macpherson; Conductor, G. Couture. December 20th: "The Messiah," Handel. April 10th: "The Crusaders," Gade. April 11th: "The Golden Legend," Sullivan.

NEWARK, NEW JERSEY. First music festival. Conductor, E. M. Bowman. May 17th: "The Light of Asia," Dudley Buck. Chorus of two hundred and fifty, organized by Mr. Bowman.

Schubert Vocal Society. Mixed chorus, eighty voices; organized February 27, 1880. President, Wm. H. Nichols; Vice-President, Jerome Taylor; Secretary, H. E. Baldwin; Treasurer, H. S. Sutphen; Conductor, Louis A. Russell. December 19th: "Christus," Mendelssohn; first part of "Athalie," Mendelssohn; "Gypsy Life," Schumann; "The Fay's Song," Smart, and "Sweet Once Sang the Bird," Rubinstein (women's voices); "The Caravan," Pinsuti; "Ave Maria," Smart; "Lady Mine," Barnby; "The Bee and the Dove," Cowen. February 22d: "A Song of Victory," Hiller; "Out on the

APPENDIX.

Waters," Caldicott; "The Bird," Rubinstein (women's voices); "Morning Serenade," Barnby; "Lullaby," Sullivan; "Waken, Lords and Ladies Gay," Edward Hecht. For the third concert in May, Mendelssohn's "Hymn of Praise" and "The Wheatfield" by Andreas Hallén were announced.

Cæcilia Choir. Mixed chorus, one hundred voices; organized 1888; President, S. S. Sargeant; Secretary, H. C. Rorrick; Treasurer, George B. Cornish; Conductor, E. M. Bowman. March 31st: "Holy City," Gaul.

NEW BEDFORD, MASSACHUSETTS. *The New Bedford Choral Association.* Mixed chorus, one hundred and thirty-two voices; President, Elbridge G. Morton; Treasurer, Chas. F. Shaw; Secretary, A. W. Forbes; Conductor, A. W. Swan; organized June 28, 1869. December 18th: "Emmanuel," oratorio by J. Elliott Trowbridge; "Hallelujah," Handel. February 26th: "Christoforus," Rheinberger; "Lift up your Heads," Handel.

NEW BRITAIN, CONNECTICUT. *The Philharmonic Society.* Mixed chorus, one hundred and twenty voices; third season; President, Philip Corbin; Vice-President, John P. Bartlett; Treasurer, Oliver Stanley; Secretary, W. B. Thomson; Conductor, Richmond P. Paine. February 7th: Selections from "The Redemption," Gounod; "Song of the Vikings," Faning; "O, my Love's like a Red, Red Rose," G. M. Garrett; "Fair Ellen," Bruch. May 15th: "Festival Te Deum," Sullivan; "Bugle Song," Jordan; "Stars of the Summer Night," and "Hunting Song," Smart; "Where are you going to?" Caldicott; Bridal Chorus from "The Rose Maiden," Cowen.

NEW BRUNSWICK, NEW JERSEY. *The Musical Association.* A mixed chorus, one hundred and fifty-two voices; organized in October, 1886; President, Peter T. Austen, Ph. D.; Vice-President, Nahum Kent; Secretary and Treasurer, D. H. Merritt; Conductor, Charles T. Howell. December 13th: "Song of the Vikings," Faning; "Invitation to the Dance," Carl Reinecke; "Gallia," Gounod; "We'll Gaily Sing and Play," Pinsuti; "Stars of the Summer Night," Smart; "Sancta Maria," Faure; "Peasant Wedding in Carinthia," Koschat. April 11th: "Passion Service," Gaul.

NORWICH, CONNECTICUT. *Musurgia.* Mixed chorus, eighty voices; fourth season; President, William A. Slater; Vice-President, Robert P. Keep; Treasurer, John M. Johnson; Secretary, Burrell W.

APPENDIX.

Hyde; Conductor, William McC. Ransom. December 18th: "The Redemption," Gounod. February 20th: "The Elf," Meister; "Sing on, O Sirens," Boito, and "Maiden's Song," Meyer-Helmund (women's voices); "Can You Tell?" Jensen; "Waves of the Sea," Anderton; "The Pine Tree," Rubinstein; "May Dew," Rheinberger; "The Wheatfield," Hallén. May 1st: "Gallia," Gounod; "A Wreath of Roses," Rheinberger; "Welcome," Rheinberger; "On Upper Langbathsea," Engelsberg; "Spin, Spin," Juengst (men's voices); "The Shepherd Dance," Moszkowski; "Down in the Dewy Dell," Smart, and "Hunting Chorus," Hummel (women's voices); "He, Watching over Israel," from "Elijah," Mendelssohn.

NYACK, NEW YORK. *Nyack Choral Society*. Mixed chorus; eighty voices; organized in 1880; President, Quentin Adams; Vice-President, James B. Simonson; Secretary, George O. Martine; Treasurer, James B. Simonson; Conductor, G. D. Wilson. February 28th: "The Legend of Don Munio," Dudley Buck. May 2d: Fragment, "Loreley," Mendelssohn.

OGDENSBURGH, NEW YORK. *St. Lawrence International Musical Union*. Mixed chorus, two hundred and forty-five voices; President, E. N. Merriam; Treasurer, W. A. Maguire; Secretary, O. F. Partridge. Tenth annual festival, under the direction of Carl Zerrahn, January 22d to 25th inclusive: "Festival Hymn," Buck; Triumphal March from "Naaman," Costa; "The Carnival," Rossini; "The Erl King's Daughter," Gade; "To Thee, O Country," Eichberg; "But the Lord," Mendelssohn; Bridal Chorus from "The Rose Maiden," Cowen; Selections from "The Messiah," Handel.

OAKLAND, CALIFORNIA. *Oakland Choral Society*. David W. Loring, Conductor. March 29th: "The Light of Asia," Dudley Buck.

ORANGE, NEW JERSEY. *Mendelssohn Union*. Mixed chorus, one hundred voices; eighth season. President, John O. Heald; Vice-President, D. A. Vanhorne; Secretary, Hugh T. Mason; Treasurer, F. W. Baldwin; Conductor, Arthur Mees. December 17th: Psalm CXIV, Mendelssohn; "The Highland Lassie," Schumann; "The Sands o' Dee," Macfarren; "Ave Maria," Nessler, and "The Corsair," Debois (men's voices); "When Spring Awakens," Weinzierl. February 25th: "Elegy," op. 118, Beethoven; "The New Covenant," Mackenzie; "King Olaf's Christmas," Buck (men's voices); "Where are you going to?" Caldicott. April 29th: Parts I and II

APPENDIX.

of "The Creation," Haydn; "Chorus of Dervishes" (men's voices), and "Twine ye the Garlands," from "The Ruins of Athens," Beethoven.

PETERSBURG, VIRGINIA. Sixth music festival, May 20th to 24th. Mixed chorus of two hundred and fifty voices, composed of the Oratorio Society of Norfolk and Portsmouth, the Philharmonic Association of Suffolk, the Musical Association of Hampden Sidney, the Musical Association of Abingdon, and the Petersburg Musical Association. "The Creation," Haydn; "So the Story Goes," August Reiter; "Out of Doors," Taubert; Hunting Chorus from the "Fairy Cantata," Hummel; "Come, sing, while our silk we gather," from "Mireille," Gounod (children's voices); "Morning is Nigh," adapted from the "Blue Danube" waltzes, Strauss (children's voices); "Last Night," Kjerulf, and "Anvil Chorus," Verdi (children's voices); "The Redemption," Gounod. Conductor, Carl Zerrahn.

PHILADELPHIA *The Cecilian*. Mixed chorus, three hundred voices; Conductor, Michael H. Cross; fourteenth season. February 2d: "Athalie," Mendelssohn. April 27th: Psalm XLIII, Mendelssohn; "He Watcheth Over Israel," from "Elijah," Mendelssohn; "May Dew," Rheinberger; "Inflammatus," Rossini; double chorus and chorus for women's voices, from "Mors et Vita," Gounod; "The Rainbow," Leslie; "Thanks be to God," from "Elijah," Mendelssohn.

The Philadelphia Chorus. Mixed voices; fourth season; President, Joseph Macferran; Vice-President, Thomas A. Becket, Jr.; Secretary, George Burnham, Jr.; Treasurer, O. C. Bosbyshell; Conductor, Charles M. Schmitz. February 8th: Requiem, Verdi. May 7th: "The Golden Legend," Sullivan, and "The Tower of Babel," Rubinstein.

PITTSBURG, PENNSYLVANIA. *The Mozart Club*. Mixed chorus, one hundred and fifty voices; eleventh season; President, Thomas C. Lazear; Secretary, J. Boyd Duff; Treasurer, Wm. H. Corle; Conductor, James P. McCollum. November 23d: "Gallia," Gounod; "On Tree-top High," Buck (men's voices); "A Song of Victory," Hiller. February 15th: "The Bride of Dunkerron," Smart. May 15th: "Elijah," Mendelssohn.

Pittsburg Music Festival. May 21st to 25th, under the direction of Anton Seidl. Part I, "The Creation," Haydn; "Cloister Scene,

APPENDIX.

H. Wadham Nicholl ; " Te Deum," Carl Retter ; " Spinning Chorus," Wagner ; " The Deluge," Saint-Saëns ; " Hallelujah," from " The Mount of Olives," Beethoven ; Prisoners' chorus from " Fidelio," Beethoven ; The Ninth Symphony, Beethoven.

PROVIDENCE, RHODE ISLAND. *Arion Club*. Mixed chorus ; ninth season ; President, William Goddard ; Secretary and Treasurer, Robert B. Chapman ; Conductor, Jules Jordan. November 21st : " The Redemption," Gounod. January 22d : " Comala," Gade ; " Green Vale and Vine-clad Mountain," Cowen ; " Out on the Waters," Caldicott ; " Bugle Song," Jordan ; Psalm XXIII, Schubert (women's voices) ; " Under Blossoming Branches," Meyer-Helmund. March 5th : " The Strain Upraise," Stanley ; " Spanish Gypsy Girl," Lassen (women's voices) ; " The Wind-swept Wheat," Jordan ; " King All Glorious," Barnby ; " Messe Solennelle," Gounod. April 9th : " Elijah," Mendelssohn.

Rhode Island Choral Association. Mixed chorus, four hundred voices ; organized in 1885 ; President, Francis W. Goddard ; Vice-President, Henry J. Steere ; Secretary, William W. Douglas ; Treasurer, William Grammell, Jr. ; Conductor, Carl Zerrahn. First annual festival, April 29th to May 1st : Part I, " The Creation," Haydn ; " A Patriotic Hymn," Dvorák ; " Morning Invitation," G. A. Veazie ; " Hunting Chorus," from the " Fairy Cantata," Hummel ; " Hark to the Rolling Drum," Bishop, and " May Song," Mendelssohn (children's voices) ; Finale, Act I, " Lohengrin," Wagner ; " Spinning Chorus," Wagner ; " Arminius," Bruch.

RUTLAND, VERMONT. *Rutland Music Festival Association*. Organized 1883 ; President, N. P. Kingsley ; Secretary, P. M. Meldon ; Treasurer, C. W. Mussey ; Conductor, George A. Mietzke. Sixth annual festival, May 9th to 11th, under the direction of Carl Zerrahn : Part I, " Elijah," Mendelssohn ; " The Feast of Adonis," Jensen ; Festival Motet, Mietzke ; " Sanctus," from the " St. Cæcilia Mass," Gounod ; March from " Tannhäuser," and Finale, Act I, " Lohengrin," Wagner.

SALEM, MASSACHUSETTS. *The Salem Oratorio Society*. Mixed chorus, one hundred and fifty voices ; Conductor, Carl Zerrahn ; twenty-first season. December 20th : " The Messiah," Handel. March 28th : " Elijah," Mendelssohn.

APPENDIX.

SAN FRANCISCO, CALIFORNIA. *The Loring Club*. Male chorus, sixty voices; twelfth season; President, F. F. Low; Vice-President, Wm. Alvord; Secretary, W. C. Stadtfeld; Treasurer, W. A. Murison; Conductor, David W. Loring. August 8th: "The Warrior's Prayer," Lachner; "On the Water," Abt; "Evening Rest," Hamma; "The Breeze of Spring," Weinzierl; "Sunset," Billeter; Serenade, Beschmitt; Serenade, Mendelssohn; "On the Mountains," Abt; "At Sea," Buck. November 21st: "On the Rhine," Kücken; "Evening Serenade," Hans Huber; "Lullaby," Brahms; "The Water Lily," Gade; "Paradise and the Peri," Schumann; "Break Forth," from the "Christmas Oratorio," Bach. February 6th: "Trooper's Song," Gade; "Jabberwocky," G. W. Chadwick; "Suomi's Song," Franz Mair; "The Woodland Rose," Fischer; "The Viking's Last Voyage," Chadwick; "Ædipus at Colonos," Mendelssohn; "Ave Maria," Abt; "Tar's Song," J. L. Hatton; Chorus to Bacchus from "Antigone," Mendelssohn. May 8th: "Mahomet's Song," H. Esser; "Easter Morning," F. Hiller; "Morning," Rubinstein; "Awakening of Spring," Gouvy; "Dearest, Awake," Storch; "Salamis," Gernsheim.

SPRINGFIELD, MASSACHUSETTS. *Hampden County Musical Association*. Mixed chorus, two hundred and fifty voices; organized March 19, 1887. President, O. M. Baker; Vice-President, the Rev. George H. Griffin; Treasurer, Thomas H. Stock; Clerk, Thomas W. Coburn. December 25th: "The Messiah." First festival under the direction of Carl Zerrahn and Frederick Zuchtmann, May 6th to 8th: "Moses in Egypt," Rossini; Psalm XXIII, Schubert (women's voices); Finale, Act I, "Lohengrin," Wagner; Spinning Chorus, Wagner; "Elijah," Mendelssohn.

STAMFORD, CONNECTICUT. *The Stamford Oratorio Society*. Mixed chorus, fifty voices; organized January 24, 1888; President, the Rev. R. P. H. Vail, D. D.; Secretary, J. J. Hewitt; Conductor, Alford Hallam. January 24th and February 5, 1889: "Judas Macabæus," Handel. May 7th: "The Woman of Samaria," W. S. Bennett; "Spring," from "The Seasons," Haydn.

ST. LOUIS, MISSOURI. *St. Louis Choral Society*. Mixed chorus, two hundred voices; organized 1879; President, R. S. Brookings; Secretary, J. E. Ashcroft; Treasurer, R. Perry; Conductor, Joseph Otten. December 4th: Part I, "St. Paul," Mendelssohn. December 27th: "The Messiah," Handel. February 28th: "Eve," Massenct. May 2d: "Damnation of Faust," Berlioz.

APPENDIX.

SUFFIELD, CONNECTICUT. *The Choral Union*. Mixed chorus, fifty voices, assisted by the Cecilia Chorus, of Windsor Locks, Connecticut, mixed chorus, sixty voices; Irving Emerson, Conductor; sang "The Rose Maiden," F. H. Cowen, on February 8th.

TORONTO, ONTARIO. *Toronto Philharmonic Society*. Mixed chorus, two hundred and sixty voices; founded in 1872; President, John Earls; Treasurer, E. A. Wills; Secretary, H. W. Williamson; Conductor, F. H. Torrington. December 27th: "The Messiah," Handel. February 26th: "Samson," Handel.

Toronto Choral Society. Mixed chorus, one hundred and fifty voices; President, E. A. Toshack; Secretary, J. S. Speers; Treasurer, Alexander Cromar; Conductor, Edward Fisher; tenth season. April 4th: "The Creation," Haydn.

WASHINGTON, DISTRICT OF COLUMBIA. *Choral Society*. Mixed chorus, one hundred and fifty voices; organized 1883; President, Calderon Carlisle; Vice-President, Brainard H. Warner; Secretary, Dr. Ernest F. King; Treasurer, S. W. Woodward; Conductor, H. C. Sherman. December 5th: "Rise, Sleep No More," Benedict; "Thine Eyes So Bright," Leslie; "A Song of Thanksgiving," Cowen; "Chorus of Bacchantes," Gounod; "Spinning Chorus," Wagner (women's voices); "Three Merry Dwarfs," Mackenzie; "The Bells of St. Michael's Tower," Stewart. February 27th: "Callirhoë," John Frederick Bridge; "Chorus of Bacchantes," Gounod. May 18th: "The Spectre's Bride," Dvořák.

WORCESTER, MASSACHUSETTS. Thirty-first annual festival of the *Worcester County Musical Association*; Conductor, Carl Zerrahn. September 25th to 28th: "The Praise of Music," Beethoven; "Requiem," Verdi; "Moses in Egypt," Rossini; Psalm XIX, "The Heavens Declare," Saint-Saëns; "The Messiah," Handel; Psalm XXIII, Schubert (women's voices).

YANKTON, DAKOTA. *Yankton Choral Union*. Mixed chorus, forty voices; organized in October, 1887; President, the Rev. D. F. Bradley; Vice-President, Prof. J. T. Shaw; Treasurer, Dr. F. A. Brecht; Secretary, W. S. Scougal; Conductor, E. M. Young. December 12th: Mass in B-flat, John Farmer. April 23d: "The Messiah," Handel.

INDEX.

| | PAGE. |
|--|---------------|
| Abbey, Henry E., experiences as manager of Italian Opera | 166 |
| Abt, Franz, "At Andernach," | 191 |
| " "Ave Maria," | 198 |
| " "Evening," | 37 |
| " "On the Mountains," | 198 |
| " "On the Water," | 88, 198 |
| " "The Night Watchman's Call," | 188 |
| Academy of Music, | 146 |
| Accompaniments, old, | 67 |
| Ackers, C. F., "Old Bacchus," | 37 |
| Adam, Adolphe, "Noël," | 62 |
| " Marche Religieuse, | 65 |
| Aguilar Free Library Concert, | 16 |
| Alard, "Sounds from the Alps," | 80 |
| Albert, Eugen d', "The Maiden and the Butterfly," | 37 |
| Alvars, Parish, Andante for Harp | 91 |
| American Marches, old | 130 |
| Anderson, E. N., "How Calm the Moonlight," | 188 |
| " "The Last Rose," | 191 |
| " "Wind of Evening," | 125 |
| Anderton, Thomas, "Waves of the Sea," | 195 |
| " "Wreck of the Hesperus," | 189 |
| " "Yule-tide," | 186 |
| Anschütz, Carl, | 148, 151 |
| Appel, "Parting," | 186, 187 |
| Arditi, Luigi, Opera Conductor | 145 |
| " "Una Notte a Venezia," | 95 |
| Arion, Concerts of, | 1, 9, 43, 118 |
| Armes, Phillip, "St. John," | 127, 128 |
| Arne, Dr., Fugue, D minor, | 38 |
| " "Which is the Properest Day," | 190 |
| Arnoud, Andantino in G, | 12 |
| Ascher, "Contemplation," | 32 |
| Astor Place Opera House, | 145 |
| Auber, Air from "Actæon," | 124 |
| " Overture, "Le Domino Noir," | 117 |
| Aus der Ohe, Adele, Recital by, | 58 |
| Bach, C. P. E., "La Zenophone et la Sybille," | 91, 99 |
| Bach, Johann Michel, Motet, | 128 |

| | PAGE. |
|--|------------------|
| Bach, Johann Sebastian, Alla Breve | 99 |
| " Bourrée, A minor, | 16 |
| " Canzona, D minor, | 83, 104 |
| " Choral Prelude, "Wir glauben All'," | 118 |
| " " " "Wenn wir in," | 105 |
| " " " "Christ unser Herr," | 106 |
| " Christmas Oratorio, | 58, 198 |
| " Concerto in C (Vivaldi's), | 105 |
| " " "D minor, | 7 |
| " " Grosso No. 1, | 8 |
| " " in the Italian Style, | 117 |
| " Fantasia, C minor, | 63 |
| " " and Fugue, C minor, | 65 |
| " " "G minor, | 95, 127 |
| " Fugue, G minor, | 45, 114 |
| " " "St Ann's," | 77, 104 |
| " Prelude in G, | 29 |
| " " for Violin, | 42 |
| " " A minor, | 73 |
| " " B minor, | 80, 96 |
| " " G minor, | 114 |
| " " and Fugue, C minor, | 12, 81 |
| " " "A minor, | 42, 48, 62 |
| " " " "in C, | 49 |
| " " " "G, | 105 |
| " " " "B minor, | 107 |
| " " " "E-flat | 117 |
| " Sarabande, | 76 |
| " Suite in D, No. 3, | 43, 65, 114, 128 |
| " Toccata in F, | 81 |
| " " "D minor | 101, 105 |
| " " "C, | 122 |
| " " and Fugue, D minor, | 7, 29, 75 |
| " Trio Sonata, E-flat, | 41 |
| " Variations, "O Gott, du frommer Gott," | 105 |
| Bach-Abert, Prelude, Chorale and Fugue, | 96, 102 |
| Bach-Best, Adagio and Sarabanda, | 36 |

INDEX.

| | PAGE. | | PAGE. |
|--|----------------|---|---------------|
| Bach-Esser, Toccata in F, | 81 | Beethoven, Elegy, op. 118 | 191, 195 |
| Bach-Gevaert, Gavotte, Sicilienne, and Bourrée, | 71 | " Fantasia, op. 77, | 113 |
| Bach-Hellmesberger, Fugue, A minor, 81 | | " " "Fidelio," | |
| Bach-Liszt, Fantasia and Fugue, G minor, | 58 | 15, 36, 48, 78, 159, 160, 187 | |
| Bach-Thomas, Sonata, F minor, No. 5, | 67, 78, 170 | " Fifteen Variations and Fugue, op. 35, | 113 |
| Bach, Wilhelm Friedemann, Fugue in F, | 8 | " " Mount of Olives," | 197 |
| Bache, F. E., Introduction and Allegro, | 49 | " Overture, " Leonore No. 3," | 12, 104 |
| Baker, M. Appleton, Concert, | 91 | " " "Egmont," | 41, 80, 102 |
| " " In Youth's Golden Hours," | 91 | " " "Koriolan," | 118 |
| Balfe, W. M., Trio from " Falstaff," | 40 | " Phrasing of the Seventh Symphony | 173 |
| Ballad Operas, | 133 | " Quartet, E-flat, op. 74. | 65 |
| Baltimore, Choral Music in, | 186 | " op. 18, No. 2, | 75 |
| Banks' Glee Club, | 32, 92, 117 | " op. 18, No. 4, | 105 |
| Banner String Quartette Concerts, | 75, 90, 105 | " " op. 18, No. 6, | 107 |
| Bargiel, " Dragon Flies," | 191 | " op. 59, | 100 |
| " " May Bells," | 191 | " op. 127, | 94 |
| " Quartet, op. 47, | 44, 170 | " Quintet, op. 16, | 110 |
| " " Spring Night," | 188 | " " Ritterballet," | 64, 170 |
| " Trio, F major, op. 6, | 88 | " Romance in F, | 36, 41 |
| Barnby, Joseph, " King All Glorious," 197 | | " G, | 78, 80, 105 |
| " " Lady Mine," | 193 | " Rondo a Capriccio, op. 129, | 113 |
| " " Rebekah " | 190, 192 | " " Ruins of Athens," Choruses from | 196 |
| " " Sweet and Low," | 190 | " Scotch Songs | 63 |
| " " The Morning Serenade," | 194 | " Serenade, op. 8, | 79 |
| " " The Soft Southern Breeze," | 48 | " Sonata, op. 2, No. 2, | 112 |
| Barnett, J. F., Offertory in G, | 38, 41 | " op. 2, No. 3, | 117 |
| Bartlett, Homer N., " Come Unto Me," | 127 | " op. 7, | 117 |
| Batiste, Andante in G, | 119 | " op. 10, No. 1, | 117 |
| " Fantasia in C minor, | 92 | " op. 10, No. 2, | 112 |
| " Offertoire, F minor, | 12, 110, 126 | " op. 13, | 112 |
| " " C minor, | 44, 77 | " op. 14, No. 1, | 112 |
| " " D major, | 49 | " op. 14, No. 2, | 112 |
| Battishill, Jonathan, " Call to Remem- brance," | 17 | " op. 27, No. 1, | 113 |
| Bax, St. Yves, " Ave Maria," | 93 | " op. 27, No. 2, | 58, 113 |
| Bazzini, " Fairy Dance," | 77 | " op. 28, | 99, 112 |
| Becker, Fugue, A minor, | 102 | " op. 31, No. 1, | 117 |
| " " The Ruined Chapel," | 41 | " op. 31, No. 2, | 113 |
| Beer, M. J., " Mailied," | 43 | " op. 31, No. 3, | 36, 113 |
| Beethoven, " Adelaide," | 39, 78, 79, 93 | " op. 53, | 15, 117, 120 |
| " " Ah! Perfido," | 15, 104 | " op. 57, 16, 65, 66, 73, 113 | |
| " Bagatelles, op. 33, | 117 | " op. 78, | 113 |
| " " op. 119, | 117 | " op. 81, | 113, 183 |
| " " op. 126, | 117 | " op. 90, | 118 |
| " Concerto in G, No. 4, | 15, 30 | " op. 101, | 113 |
| " " in E-flat, No. 5 | 7 | " op. 106, | 113, 182 |
| " Crugantino's Song, | 103 | " op. 109, | 42, 113, 125 |
| | | " op. 110, | 110, 113, 125 |
| | | " op. 111, 63, 113, 125, 182 | |

INDEX.

| | PAGE. | | PAGE. |
|--|---------|--|----------|
| Beethoven, Songs from "Egmont," | 78 | Berlioz, Symphony, "Harold in Italy," | 43 |
| " Symphony No. 1, | 104 | " " "The King of Thule," | 124 |
| " " No. 2, . . . 29, 45, 58 | | Beschnitt, "Cottage Fair," | 186 |
| " " No. 3, . . . 8, 40, 153 | | " Serenade, | 198 |
| " " No. 4, | 118 | Best, W. T., Christmas Pastorale, . . . | 58 |
| " " No. 6, | 114 | " Fantasia in F, | 8 |
| " " No. 7, . . . 63, 127, 172 | | " " on Christmas Carols, . . . | 48 |
| " " No. 8, . . . 107, 108, 176 | | " Introduction and Variations, . . | 65 |
| " " No. 9, . . . 104, 197 | | Billeter, "Sunset," | 198 |
| " Tempi of the Eighth Sym- | | Bishop, Henry Rowley, his operas, . . | 134 |
| phony, | 176 | " "Come Live with Me," | 93 |
| " "The Heavens are Telling," | | " "Hark to the Rolling Drum," | 197 |
| 129 | | " "Tell me, my Heart," | 93 |
| " "The Praise of Music," | 62, 199 | " "What Phrase Sad and Soft," | 192 |
| " Variations, thirty-two, in C | | Bishop, Madame Anna, | 134, 146 |
| minor, . . . 110, 113 | | Bismarck and Carl Formes, | 88 |
| " " on an original | | Blumenthal, "Gather Ye Rosebuds," | 191 |
| Theme in F, . . . 112 | | " "Evening Song," | 80 |
| " " twelve, on a Rus- | | Boccherini, Minuet, | 128 |
| sian Dance, . . . 112 | | Bochsa, Harpist and Conductor . . . | 146 |
| " " thirty-three, on | | Boehm, Carl, "Dein," | 119 |
| a Waltz by Dia- | | Boekelman, B., "Ballabile" | 78 |
| belli, 113, 114, 183 | | Boëly, Andante con moto | 83 |
| " " op. 76, | 117 | Boieldieu, Air from "Jean de Paris," | |
| " " "Vesper Hymn," | 192 | 45, 126 | |
| " " "Wellington's Victory," | 180 | " Duo from "Le Nouveau | |
| Beethoven-Best, Adagio from a Trio, . | 8 | Seigneur," | 124 |
| Beethoven-Henselt, Overture, "Egmont," | 29 | " Duo from "Les Voitures | |
| Beethoven-Liszt, Fantasia, "Ruins of | | Versées," | 104, 126 |
| Athens," | 127 | Boito, "Sing on, O Sirens," | 195 |
| Beethoven String Quartet, Concerts of | | Borodin, Spanish Serenade. | 128 |
| 28, 65, 102 | | Boston, Choral Music in | 186 |
| "Beggars' Opera, The" | 133 | Boston Symphony Orchestra, 40, 64, 81, 101 | |
| Bellini, "Qui la voce," | 77 | Bottesini, Conductor, | 145 |
| Bellmann, Julius, "Gebet," | 29 | Boy Choirs in New York, | 17 |
| Bendall, "The Lady of Shalott," . . . | 188 | Bradsy, "Du bist mein All," | 89 |
| Bendel, "Ah! How Oft," | 125 | " "God of my Life," | 119 |
| Benedict, Julius, "How Great, O Lord," | 118 | Brahms, "A Hunter would a hunting | |
| " "Hunting Song," . . . 190, 191 | | go," | 186 |
| " "O, Thou Afflicted," | 45 | " "Ave Maria," | 34 |
| " "Rise, Sleep no More," . . . | 199 | " Ballades, op. 10, | 117, 128 |
| Bennett, W. S., Barcarolle, | 89 | " Capriccio, | 153 |
| " "Woman of Samaria," | 198 | " Concerto, B-flat, | 40 |
| Bennett-Garrett, Andante Cantabile, . | 99 | " Concerto, A minor, | 59, 170 |
| Bergmann, Karl, Conductor, | 151 | " "Death of Trenar," | 91, 190 |
| Berlioz, "Farewell of the Shepherds, . | 77 | " "Die Mainacht," | 124 |
| " "La Damnation de Faust," | | " "Farewell," | 186 |
| 78, 198 | | " "German Requiem," | 187 |
| " Overture, "Benvenuto Cellini," | | " Hungarian Dances, | |
| 81, 107 | | 30, 31, 64, 79, 95, 105 | |
| " " "King Lear," | 31 | " "Junge Liebe," | 103 |
| " Symphony, "Romeo and Juliet," | | " "Lullaby," | |
| 101 | | 28, 117, 188, 189, 191, 198 | |
| | | " "Meine Liebe ist grün," | 15, 153 |

INDEX.

| | PAGE. |
|---|----------|
| Brahms, "Minnelied," | 106 |
| " " "Nanie," | 193 |
| " " "Overture, "Academic," . . . | 101 |
| " " " "Tragic," | 153 |
| " " "Quartet, op. 92, | 128 |
| " " "Remembrance," | 128 |
| " " "Rhapsody for contralto solo, chorus, and orchestra, . . . | 118 |
| " " "Rinaldo," op. 50, | 187 |
| " " "Ruhe, Süßliebchen," | 128 |
| " " "Sandmännchen," | 126 |
| " " "Scherzo, op. 4, | 117, 128 |
| " " "Serenade No. 2, op. 16, . . . | 108 |
| " " "Sextet, op. 18, | 63 |
| " " "Sonata No. 1, op. 1, . . . 110, 115 | |
| " " " "op. 108, | 128, 170 |
| " " "Symphony, No. 1, | 81 |
| " " " "No. 2, | 29 |
| " " " "No. 4, | 107 |
| " " "The Gypsies," | 128 |
| " " "To a Dove," | 128 |
| " " "To a Picture," | 128 |
| " " "Trio, op. 40, | 128 |
| " " " "op. 101 | 28, 170 |
| " " "Unüberwindlich," | 126 |
| " " "Variations on a Theme by Paganini, | 36 |
| " " "Variations on a Hungarian Song, | 117 |
| " " "Wie bist du, meine Königin," 153 | |
| " " "Willst Du, dass ich geh?" . 153 | |
| Brahms, Dvorák, Hungarian Dances, . | 71 |
| Brambach, "A Night on the Sea," . . | 188 |
| " " "Evening on the Rhine, . 188 | |
| Brewer, John Hyatt, Organ Recitals, 75, 79, 92 | |
| " " "A Dream of Summer," . . . 188 | |
| Bridge, J. F., "Callirhoë," | 199 |
| Bristow, Geo. F., "Rip Van Winkle," 32, 126 | |
| Brooklyn, Choral Music in, | 188 |
| " " "Philharmonic Society, 30, 45, 66, 90, 104, 114 | |
| Bruch, Max, "Arminius," | 197 |
| " " "Das Feuerkreuz," | 120, 169 |
| " " "Fair Ellen," | 192, 194 |
| " " "Hebrew Melodies," | 9, 169 |
| Buck, Dudley, "Annie Laurie," . . . | 188 |
| " " "At Evening," | 112 |
| " " "At Sea," | 198 |
| " " "Ave Maria," | 107 |
| " " "Because of Thee," | 32 |
| " " "Centennial Hymn," | 191 |

| | PAGE. |
|---|----------|
| Buck, Chorus of Spirits and Hours . . | 89 |
| " " "Columbus," | 15 |
| " " "Creole Love Song," | 92 |
| " " "Festival Hymn," | 192, 195 |
| " " "Hark the Trumpet Calleth," . 125 | |
| " " "Hymn to Music," | 190, 192 |
| " " "King Olaf's Christmas," 37, 126, 195 | |
| " " "Lead, Kindly Light," | 188 |
| " " "Legend of Don Munio," | 195 |
| " " "On Tree-top High," | 196 |
| " " "Organ Sonata, E-flat," | 80 |
| " " "Robin Adair," | 188 |
| " " "Romance and Scherzo," | 31 |
| " " "Salve Regina," | 38, 120 |
| " " "The Light of Asia," | 195 |
| " " "The Nun of Nidaros," . . 117, 188 | |
| " " "The Signal Resounds from Afar," 188 | |
| " " "Variations, "Star Spangled Ban- ner," | 127, 128 |
| Buffalo, Choral Music in, | 189 |
| Bull, Ole, | 147 |
| Buxtehude, Canonetta in G, | 49 |
| " " "Passacaglia, | 110 |
| " " "Toccata in F, | 63, 89 |
| Caldicott, "Humpty-Dumpty," | 117 |
| " " "Little Jack Horner," | 192 |
| " " "Out on the Waters," . 194, 197 | |
| " " "The House that Jack Built," 190, 192 | |
| " " "Where are you going to?" 128, 189, 194, 195 | |
| Callcott, "Go, Lovely Rose," | 157, 189 |
| Campanini, Italo, Concerts and Opera, 12, 124 | |
| Campiglio, P., "Creole Song," | 93 |
| Capocci, Filippo, Allegretto in E, . . | 77 |
| " " "Cantabile in C, | 78 |
| " " "Gran Coro, in F, | 41, 45 |
| " " "Larghetto, G minor, | 58 |
| " " "Melodia, B-flat, | 15 |
| " " "Menuetto, B-flat | 7, 8 |
| " " "Menuetto, B major, | 115 |
| " " "Offertorio, | 15, 73 |
| " " "Sonata No. 3, | 104 |
| Caradori, Allan, Mme., | 142 |
| Carissimi, "Vittoria," | 106 |
| Carmusci, "Magnus Dominus," | 12 |
| Carter, "The Stream," | 81 |
| Centenary of Washington's Inaugura- tion, Music at Celebration, . . . 120, 128 | |
| Chadwick, G. W., "Before the Dawn," 126 | |
| " " "He Loves Me," | 126 |

INDEX.

| | PAGE. |
|---|----------------------------------|
| Chadwick, "Jabberwocky," | 198 |
| " " The Viking's Last Voyage," | 198 |
| Champneys, "The Rustic Coquette," | 186 |
| Chassaigne, "Nadja," | 70 |
| Cherubini, "Ali Baba," Entr'acte and Ballet | 102 |
| " "Ave Maria," | 104 |
| " "Blanche de Provence," | 187, 190, 191 |
| " "Lodoïska," Overture | 7 |
| " "Medea," Introduction and Scene, | 59 |
| Cheshire, John, Fantasia on "Il Trovatore," | 16 |
| Chicago, Choral Music in, | 190 |
| Chipp, E. T., Intermezzo, G minor, | 29 |
| Chopin, Andante and Rondo, E-flat, | 91 |
| " Andante Spianato and Polonaise, | 58, 120 |
| " Ballades, | 15, 16, 32, 125 |
| " Barcarolles, | 10, 42, 63 |
| " Berceuse, | 65, 120, 125 |
| " Chant Polonais, | 10, 17, 74, 76 |
| " Concerto No. 1, | 29, 64, 67, 118 |
| " Études, | 110, 111 |
| " Fantasia, F minor, | 31, 66 |
| " Funeral March, | 37 |
| " Impromptus . 60, 66, 110, 115, 125 | |
| " Lithuanian Song, | 31 |
| " Nocturnes, 10, 15, 16, 42, 60, 66, 73, 110, 115, 125, 127. | |
| " Polonaises, | 29, 30, 42, 65, 66, 93, 103, 115 |
| " Rondo for two pianofortes, | 103 |
| " Scherzi, | 110, 115, 125 |
| " Sonata, op. 4, | 95 |
| " " op. 35, | 74, 95 |
| " Tarantelle, | 109 |
| " Waltzes, | 16, 42, 60, 125 |
| Chopin-Sarasate, Nocturne, E-flat, | 16 |
| Chopin-Thomas, Funeral March, | 83 |
| Chopin-Viardot, "Aime moi," | 93 |
| Chopin-Vogrich, "Ring Out, Wild Bells," | 191 |
| Chopin-Liszt and others, "Hexameron," | 17 |
| Church Choral Society, service of, | 124 |
| Cimarosa, Air from "Don Calandrino," | 106 |
| " Duo from "Giannini e Berdone," | 103 |
| Cincinnati, Choral Music in | 190 |
| Claassen, A., "Dandle," | 118, 189 |

| | PAGE. |
|--|---|
| Clark, Jeremiah, "Praise the Lord," | 17 |
| Clark, Scotson, "Angels' Chorus," | 93 |
| Clarke, Hamilton, Minuet in the ancient style | 114 |
| Clay, "She Wandered Down," | 93 |
| Clementi, Adagio, | 8 |
| Cleveland, Choral Music in, | 191 |
| Cobb, "If Doughty Deeds," | 188 |
| Coenen, "Come Unto Me," | 105, 114 |
| Collin, March in E-flat | 89 |
| " Offertory in G, | 89 |
| Columbus, Choral Music in, | 191 |
| Composers Club, Concerts of, | 61, 128 |
| Conradi, Serenade, | 187 |
| Converse, C. C., Overture, "Im Frühling," | 113, 170 |
| Cooke, T., "Strike, Strike the Lyre," | 187, 188 |
| " " The Three Marionettes," | 77 |
| " " This is the Day," | 192 |
| Corelli, Concerto Natale, No. 8, | 63, 122 |
| " Pastorale in G, | 48, 61 |
| Cornelius, P., Overture, "Barber of Bagdad," | 34, 170 |
| " " Salamaleikum," | 187 |
| Cornell, J. H., "O Sanctissima," | 37 |
| Costa, M., Chorus of Angels, | 191 |
| " "I Will Extol Thee," | 127 |
| " March from "Eli," | 114 |
| " Triumphal March from "Naaman," | 8, 192, 195 |
| Cowen, F. H., "A Song of Thanksgiving," | 62, 169, 199 |
| " " Bridal Chorus, from "The Rose Maiden," | 189, 190, 192, 194, 195, 199 |
| " " Green Vale and Vine-clad Mountain," | 197 |
| " " Lady Bird," | 187, 191 |
| " " L'Espagnole," | 37 |
| " " Ruth," | 187 |
| " " The Bee and the Dove," | 193 |
| " " The Sleeping Beauty," | 193 |
| Creyghton, Rev. Robert, "Praise the Lord," | 17 |
| Crook, Arthur E., Organ Recitals, | 8, 12, 29, 32, 37, 49, 62, 66, 77, 80, 89, 95 |
| Cui, César, Bolero, | 104 |
| Czibulka, A., "The May Queen," | 112, 169 |
| Dancla, Bolero, | 79 |
| Da Ponte, Lorenzo | 135 |
| David, Félicien, "Evening Song," | 191 |
| Davidoff, "Am Springbrunnen," | 76, 80 |
| " Ballade | 80 |

INDEX.

| | PAGE. | | PAGE. |
|--|-------------|---|----------|
| Davidoff-Rosenthal, "Am Springbrunnen," | 16, 74 | Dussek, Larghetto in A-flat, | 118 |
| Dayton, Choral Music in, | 191 | Dvorák, A., "A Patriotic Hymn," 187, 197 | |
| DeBeriot, Andante e Caprice | 106 | " "Eia Mater," | 95 |
| De Blanck, Spanish Dance, | 125 | " "Gypsy Songs, | 94 |
| Debois, "Evening Scene," | 187 | " "Scherzo Capriccio," | 83 |
| " "On the Tide," | 117 | " "Overture, "Der Bauer ein Schelm," | 79 |
| " "The Corsair," | 191, 195 | " "Slavonic Dances, op. 72, 30, 59, 81, 127, 170 | |
| De Fay, "Tell her I Love her so," | 103 | " "Slavonic Dance in C, | 31 |
| Denza, "Amami," | 37 | " "Stabat Mater," | 187, 190 |
| DePearsall, R. L., "O, who will o'er the Downs?" | 187 | " "Suite in D, | 81 |
| " "The Watchman's Song," 190 | | " "Symphonic Variations, op. 78, 13, 45, 108, 170 | |
| Deshayes, Henri, Allegretto in D, | 74 | " "The Spectre's Bride," | 199 |
| " " B minor, | 80 | " "The Woodland Angelus," | 186 |
| " "Marche Triomphale, | 80 | Eberlin, J. E., Prelude and Fugue in G, | 44 |
| " "Meditation, | 29, 74 | Edes, "Three Little Mice," | 188 |
| " "Melodie in E, | 38 | Eichberg, "To Thee, O Country," | 195 |
| Des Moines, Choral Music in, | 191 | Emery, Stephen A., "The Night Has," 41 | |
| Dessaui, "To Sevilla," | 91 | Engelsberg, "A Finland Love Song," 191 | |
| Dexter, Mrs. Emma, Recitals of | 77, 92 | " "On Upper Langbathsea," | 195 |
| Dienel, Otto, Andante espressivo, | 115 | English Ballad Operas, | 133, 150 |
| " "Echo" Andante, | 89 | Esser, H., "Mahomet's Song," | 198 |
| " "Sonata No. 2, | 83 | Fairfax, Robert, "Save, Lord," | 17 |
| Donizetti, Duo, "Don Pasquale," 107, 124 | | Fairlamb, J. R., "Watchman, What of the Night?" | 29 |
| " "Lucia di Lammermoor," 124 | | Fanning, Eaton, "The Miller's Wooing," | 189 |
| " "Regnava nel Silenzio," | 39 | " "The Song of the Vikings," | 192, 194 |
| Doppler, A., "What Tells the Linden?" | 125 | Farmer, John, Mass in B-flat, | 199 |
| Dossert, Frank E., Mass in E minor, | 119, 169 | Farrant, "Lord, for Thy Tender Mercies' Sake," | 105 |
| Douillet, P., Recitals of, | 29, 73 | Faure, "Les Rameaux," | 103 |
| " "Minuet, | 29 | " "Sancta Maria," | 107, 194 |
| " "Serenade, | 29 | Fesca, A., Andantino Siciliano," | 80 |
| " "When in Thy Eyes," | 73 | Fink, Christian, Fantasia and Double Fugue, | 61 |
| Dregert, A., "Dornröschen," | 74, 188 | " "Sonata No. 3, | 102 |
| " "Hüte Dich," | 189 | Fischer, "The Woodland Rose," | 198 |
| " "Lenz's Rückkehr," | 189 | Floersheim, Otto, "O Night Wind," | 92 |
| " "Sanctus," | 90 | Flotow, Air from "Martha," | 103 |
| " "The Watch of the Angels," 157 | | " "Serenade, | 62 |
| Dubois, Cantilène Nuptiale, | 66, 92, 101 | " "The Village Wedding," | 189 |
| " "Fantasie in E, | 7 | Foerster, Ad. M., "June Song," | 191 |
| " "Grand Chœur, B-flat, | 34, 66 | " "The Bedouin's Prayer," | 191 |
| " "Marche des Rois Mages," 48, 115 | | Foote, Arthur, Romanza in E, | 78 |
| " "Meditation and Offertory, E-flat, | 45 | " "Suite in E minor | 83, 170 |
| " "The Seven Last Words," | 119, 169 | Formes, Carl, Anecdote, | 87 |
| " "Toccata in D, | 104 | Foroni, Offertory, | 93 |
| Dubuque, Choral Music in, | 192 | Foster, "The Angel of the Bells," | 192 |
| Dürner, "The Spring Again Rejoices," | 188 | | |
| Dunkler, Danse Hollandaise, | 80 | | |
| Dussek, Andante from a Duo, | 62 | | |

INDEX.

| | PAGE. |
|--|----------|
| Franck, César, Andante, | 101, 112 |
| " Fantasie in A, | 38 |
| " Pastorale in E, | 117 |
| " Pièce Héroïque, | 110 |
| Franko, Nahan, "Cradle Song," . . . | 117 |
| Franz, Robert, "As the Hour Drew Nigh," | 31 |
| " "For Music," | 94 |
| " "Gute Nacht," | 79 |
| " "Her Eyes," | 60 |
| " "Hunting Song," | 31, 79 |
| " "Im Herbst," | 29, 31 |
| Frederick the Great as Musician, . . . | 83 |
| Frederick William II. as Musician, . . | 86 |
| French Opéra Bouffe, | 150 |
| Frost, C. J., Introduction and Variations, | 96 |
| Fry, Edward, Opera Manager, | 145 |
| Fry, William H., Critic and Composer, | 147, 148 |
| Fuchs, Dr. Carl, His phrasing criticised, | 175 |
| Fumagalli, Capriccio, | 7 |
| " Peasants' Wedding March, . . . | 122 |
| " Prelude and Fugue, | 156 |
| Gabriel, Virginia, "Evening," | 103 |
| Gade, "Comala," | 197 |
| " "The Erlking's Daughter," . . | 195 |
| " "The Crusaders," | 191, 193 |
| " "The Water Lily," | 192, 198 |
| " "The Troopers' Song," | 198 |
| " Three Pieces, op. 22, | 75 |
| " Tonstück in A minor, | 32 |
| " "Psyche," | 187 |
| Garcia, Manoel, Introduces Italian | |
| Opera, | 135 |
| Garrett, "O, My Luve's Like," . . . | 190, 194 |
| Gaul, "Daybreak," | 190 |
| " "Eye Hath not Seen," | 99 |
| " "Homeward on the Flowing Tide," | 188 |
| " "My Soul is Athirst," | 81 |
| " "Passion Service | 194 |
| " "The Holy City," | 194 |
| " "The Treasures of the Deep," . | 190 |
| " "These Are They," | 101 |
| Genée, "Italian Salad," | 187 |
| German Ladies' Society Concert, . . . | 76 |
| German Opera in New York, | 150 |
| " " versus Italian, | 164 |
| " " fifth season reviewed, . | 158 |
| " " cost and receipts, . | 160, 161 |
| " Singers at the Centennial Cel- | |
| ebration, | 128 |

| | PAGE. |
|--|-------------------------|
| Gernsheim, "Odin's Meeresritt," . . . | 193 |
| " " "Salamis," | 187, 198 |
| Gibbons, Orlando, A Fantasy, | 15 |
| Gigout, Largo, D minor, | 96 |
| " Grand Chœur, | 108 |
| Gilbert and Sullivan, "The Yeomen | |
| of the Guard," | 2, 169 |
| Gilbert, W. B., "O Tarry Thou," . . . | 17 |
| Gilchrist, W. W., "Spring Song," . . . | 14, 124 |
| " "The Legend of the Bended | |
| Bow," | 188 |
| " "The Uplifted Gates," | 189 |
| Gillet, Gavotte, | 122 |
| " "Loin du Bal," | 16, 89, 122 |
| " Serenade Impromptu, | 89, 126 |
| Gleason, F. G., Prelude to "Otho Vis- | |
| conti," | 73, 104 |
| Gluck, "Che farò," | 34, 39 |
| " "Divinités du Styx," | 31 |
| " "O Malheureuse Iphigénie," . | 42 |
| " Overture "Iphigenia in Aulis," | 13, 42, 66 |
| " Suite from his operas, | 7 |
| Gluck-Joseffy, Arietta di balletto," . | 66 |
| Godard, B., Canzonetta in B-flat, . . | 15, 122 |
| " "Chanson de Florian," | 95 |
| " Duettini for Violins, | 95 |
| " "Qui-donc vous a donné vos | |
| yeux?" | 31 |
| " Trio in F major, | 41 |
| Goldbeck, Robert, "Excelsior," . . . | 37 |
| " "Memories," | 78 |
| " "Three Fishers," | 89, 188 |
| Goldmark, Carl, "Frühlingsnetz," . . | 43 |
| " "Herzeleid," | 34 |
| " "Queen of Sheba," selections, | 76, 91 |
| " Symphony No. 2, op. 35, 13, 170 | |
| " Trio No. 4, B-flat, | 88 |
| Goltermann, G., Adagio, | 31, 93 |
| " Heroic March, op. 73, | 15, 91 |
| Gomez, Scena from "Il Guarany," . . | 117, 125 |
| Gori, Americo, "Rêverie," | 110 |
| Goss, Sir John, "Kitty Fell," | 186 |
| Gottschalk, "Pasquinade," | 103 |
| Gounod, "Ave Maria," | 76, 89, 96, 112, 122 |
| " "Ave Verum," | 187 |
| " Berceuse, | 8 |
| " "By Babylon's Wave," | 122 |
| " Chorus of Bacchantes, | 199 |
| " Couplets de Vulcain, | 126 |
| " "Faust," 42, 45, 48, 49, 88, 127, | 159, 160. |
| " "Gallia," | 122, 187, 189, 194, 196 |

INDEX.

| PAGE. | PAGE. |
|--|--|
| Gounod, "La Reine de Saba," Air from, 44, 75, 120 | Guilmant, Grand Chœur, in D, 37 |
| " "Maid of Athens," 106 | " Invocation, B-flat, 80 |
| " "Mireille," Chorus from, . 196 | " March in D, 92 |
| " Messe Solennelle, 197 | " Marche Religieuse, . . . 29, 101 |
| " " " "St. Cécile," 44 | " Marche Triomphale, . . . 104 |
| " "Mors et Vita," 124, 169, 192, 196 | " Nuptial Postlude, 99 |
| " "My Beloved Spake," 93 | " Offertoire, op. 19, No. 2, . . 48 |
| " "Nazareth," 80 | " " on Christmas Hymns, 49 |
| " "O, that we Two were Maying," 77 | " Pastorale and Finale, organ and orchestra, 122 |
| " "Redemption," 186, 192, 194, 195 196, 197. | " Prayer, 49 |
| " Romance sans Paroles, 8 | " Scherzo, op. 16, 49 |
| " "Sappho," Ode from, 90 | " " Symphonique, . . . 36 |
| " "Sanctus," 197 | " Sonata No. 4, 75, 89 |
| " "Sing, Smile, Slumber," . . 110 | " Tempo di Menuetto, in C, . 45 |
| " "The King of Love," 42 | " "The Manger," op. 50, No. 3, 44 |
| " "There is a Green Hill," 104, 105 | Guttman, Nocturne, 103 |
| Gounod Choral Society, 44, 122 | Halevy, "La Juive," . . 70, 73, 99, 159, 160 |
| Gouvy, "Awakening of Spring," . . . 198 | Hallén, A., "The Wheatfield," . . . 194 |
| Graben-Hoffmann, "Der schönste Engel," 15 | Hamma, "Evening Rest," 198 |
| Grammann, C., Prelude, "Melusine," 83 | Hamerik, Asger, "May Dance," . . . 125 |
| Graves, Judith, Recital of, 120 | Handel, "Acis and Galatea," . . . 192 |
| "Green Sleeves," old ballad, 133 | " "Allessandro," Air from, . . 106 |
| Grell, Eduard, "Missa Solemnis," 108, 169 | " "Athalia," Overture, . . . 8, 12 |
| Grieg, "Heart Wounds," 79 | " Chaconne in F, 117 |
| " "Ich liebe Dich," 103 | " Concerto in B-flat, 66 |
| " "In Autumn," Overture, 30, 64, 170 | " Concerto No. 5, in F, 93 |
| " Norwegian Dance, 92 | " Fugue in E minor, 120 |
| " "Wedding March, . 65, 80 | " "Hercules," two Airs from, . 126 |
| " "Solveig's Lied," 106 | " His Band, 46 |
| " Sonata for Pianoforte and Vio- lin, op. 45, 61, 170 | " "I know that my Redeemer Liveth," 29 |
| " "Song of Hope," 31 | " "Judas Maccabæus," . . 77, 198 |
| " "Spring," 79 | " "L'Allegro," etc, 6, 77, 96 |
| " "Sunshine Song," 40 | " Largo, 77, 93, 118, 125 |
| Grieg-Smith, "Albumblätter," 66 | " "Messiah," The, 45, 93, 129, 187, 190, 191, 192, 193, 194, 195, 197, 198, 199. |
| " "Marche Funèbre, 38 | " "O had I Jubal's Lyre," . . . 104 |
| Grisson, Jules, Offertoire No. 2, . . . 127 | " Prelude and Fugue, F minor, 117 |
| Gründahl, "Til min Hjertes Dronning," 95 | " "Rinaldo," Air from, 103 |
| Grossbauer, "Love, Thine Eyelids Close," 187 | " "Samson," 199 |
| Guilmant, Allegretto, C minor, 45 | " "Saul," Dead March in, . . . 69 |
| " "B minor, 104 | " "So shall the Lute and Harp," 110 |
| " Allegro, op. 18, No. 2, 81 | " "Sound an Alarm," 96 |
| " Canon, B-flat, 34 | " "The Smiling Dawn," 125 |
| " Cantilène Pastorale, 66 | " "We never will Bow Down," 192 |
| " Canzona, A minor, 93, 114 | " "Zadock the Priest," 80 |
| " Communion and Interlude, 7 | Handel-Best, Concerto No. 4, 82 |
| " Cradle Song, 49 | " "Suite in E, 153 |
| " Epithalame, 12 | Hare, Miss Amy, Recital, 65 |

INDEX.

| | PAGE. | | PAGE. |
|---|--------------------|---|----------|
| Harpsichord, peculiarities of, | 67 | Hering, Carl, "The Moorland Ride," | 189 |
| Hartford, Choral Music in, | 192 | Herman, Reinhold L., "Gute Nacht," | 120 |
| Hartmann, J. P. E., Sonata, G minor, . | 65 | " "Song of the Four Seasons," | 90 |
| Hasart, "Casta Diva," for left hand, . | 92 | " Suite, op. 10 | 88 |
| Hasselmans, "Patrouille," | 43 | " "The Time of Roses," | 157 |
| Hassler, Hans Leo, Madrigal, | 193 | Hermes, "Was blickst Du," | 189 |
| Hatton, J. L., "Blossoms," | 94 | Hérold, Romance from "Pre aux Clercs," | 126 |
| " "Jack Frost," | 106 | Hesse, Introduction, Air and Variations, | 12, 66 |
| " "Tar's Song," | 198 | " Prelude and Fugue in C | 74 |
| " "The Violet," | 94 | " Toccata | 49 |
| Haupt, A., Concert Fugue in C, | 89 | Heymann, Carl, "Elfen spiel," | 63 |
| Hauser, M., Fantaisie Burlesque, . . . | 126 | Hiles, Henry, Festival March in C . . . | 153 |
| Havana Opera Company, | 145 | Hiller, "A Song of Victory," . . . 193, | 196 |
| Hawley, C. B., "My Little Love," . . . | 80 | " "Be Thou with Me," | 58 |
| " "They Kissed," | 90, 124 | " "Dame Cuckoo," | 190 |
| Haydn, Air from "Orfeo," | 126 | " "Easter Morning," | 198 |
| " Quartet, B-flat, op. 76, | 75 | " Prayer | 115 |
| " Serenade, | 65 | " Serenade, op. 64 | 75 |
| " "Spring Song," | 120 | Hird, F. W., Theme in A, | 114 |
| " Symphony in D, | 6, 64 | Hirsch, "Landsknecht Lieder," . . . | 193 |
| " " in G, | 8, 32 | " "Lenznacht," | 189 |
| " " in B-flat, | 153 | Hoffman, Richard, Cuban Dance, . . . | 37 |
| " "The Creation," . 192, 196, 197, 199 | | Hofmann, H., Sextet, | 31 |
| " Theme and Variations from a | | " "Song of the Nornir," | 41 |
| Quartet, | 28, 95 | " "Summer Night," | 188 |
| " "The Seasons," | 198 | Hofmann-Shelley, Russian Romance, | 78, 120 |
| " "With Verdure Clad," . . . 88, 92 | | Holländer, "Fairy Footsteps," | 188 |
| Haynes, Battison, Andante, B-flat, . . | 118 | Holman, Mrs., Opera Singer | 135 |
| " Andante, D-flat, | 63 | Hood, "The Shepherdess," | 94 |
| Hecht, "Be Strong to Hope," | 190 | Hopkins, E. J., Adagio Cantabile, in D, 108 | |
| " "Waken Lords and Ladies," . 194 | | " Allegretto Cantabile, in D, . . . | 38 |
| Heinroth, Th., "Der Wanderbursch," | 76 | " Allegro Moderato, in A | 79 |
| " "Wie kann ich Dich," | 76 | Horn, "I've Been Roaming," | 94 |
| Heinze, "Sunday on the Ocean," . . . 117 | | Houseley, Romance in A | 83 |
| Henschel, Georg, "Adieux de l'Hotesse | | Howe, James H., "The Lark now | |
| Arabe," | 107 | Leaves," | 41 |
| " Gondoliera, | 103, 126 | Huber, Hans, "Evening Serenade," | 188, 198 |
| " "O Hush Thee, my Babie," | 124 | " Fantasia in C minor, | 120 |
| " "O that we Two were May- | | Hummel, "Hunting Chorus," 195, 196, 197 | |
| ing," | 126 | " Polonaise in F, | 122 |
| " "Serbisches Liederspiel," . . . | 9 | " Septet, | 31 |
| " "Somewhere," | 124 | Hummel-Best, Polonaise, op. 70, . . . 104 | |
| " Songs from "Der Trompeter," | 124 | Humperdinck, "The Pilgrimage to | |
| " "Spinning-wheel Song," | 103, 124 | Kevlaar," | 186 |
| " "The Sunny Beam," | 107 | Humphries, H. R., Concert of, | 126 |
| Henschel, Mr. and Mrs., Recitals of, | 103, 106, 124, 126 | " "Thanksgiving Hymn," | 32 |
| Henselt, A., Études, op. 2, | 15 | Huss, Henry Holden, Concert of, . . . 115 | |
| " Romanza, | 92 | " Andante in C, | 81 |
| " "Si oiseau j'étais," | 10, 92 | " Prelude and Minuet, | 115 |
| Herbert, Victor, "Ah, Love Me," . . . | 90 | " Romance for Violoncello, . . . 115 | |
| " Serenade for Strings . . . 34, 170 | | | |

INDEX.

| | PAGE. | | PAGE. |
|---|--------------------|--|---------------|
| Huss, Romanza and Polonaise, for violin, | 115, 118 | Kingston, Music Festival, | 192 |
| " "Save me, O God," | 106 | Kinross, Postlude in A minor | 29 |
| " Songs | 115 | Kittel, J. C., Prelude in C, | 8 |
| " "The Fountain," | 125 | Kjerulf, "Hardanger Fiord," | 189 |
| " Trio in D, | 115, 170 | " "Last Night," | 189, 196 |
| " Wedding March in A, | 66 | " "On the Shore," | 188 |
| " " " " F, | 104 | " Scherzina, | 92 |
| Indy, Vincent d', "Wallenstein Trilogy," | 34, 170 | " "Sleep, my Flower," | 62 |
| Ingraham, "The Owl and the Pussy-cat," | 32, 187 | Klahre, Edwin, Recitals of, | 15, 66, 110 |
| Isenmann, "I Love Thee," | 32, 126 | Klein, Bruno Oscar, "Dialogue," | 89 |
| " "Lenzfrage," | 189 | Klughardt, August, Concert Overture, | 43 |
| Italian Opera in New York, | 135 <i>et seq.</i> | Koehler, Ernst, Introduction to Graun's | |
| " "Costliness of, | 166 | "Tod Jesu," | 99 |
| " "Managers ruined, | 143 | Koellner, "Waldmorgen," | 189 |
| " "versus German, | 164 | Korbay, Francis, Hungarian Songs | 153 |
| Jadassohn, "As the Nightingale," | 40 | " "Reed Songs," | 153 |
| " Canon, | 40 | Korbay, Mr. and Mrs., Recital of, | 153 |
| " Quintet, C minor, | 31 | Korbay, Mrs., Scenes from "Siegfried," | |
| " Scherzo, | 44 | for pianoforte, | 153 |
| Jensen, Adolph, "Am Ufer des Flusses," | 12, 28 | Koschat, "Am Wörther See," | 191 |
| " "Blue-eyed Margaret," | 88 | " "Peasant Wedding," | 194 |
| " "Bride's Song," | 37, 63, 101, 186 | " "The Young Lover," | 187 |
| " "Brier Rose," | 41 | Krebs, J. L., Prelude in A minor, | 102 |
| " "Can You Tell?" | 195 | Kremser, Edmund, "Altniederländische | |
| " Étude, op. 32, No. 9, | 63, 122 | Gesänge," | 9, 120 |
| " Festival March, | 63 | " "Juheissa, mein Dirndal," | 9 |
| " "L'Ingénuité," | 32 | " "Merry Poverty," | 188 |
| " "Murmelndes Lüftchen," | 12, 79 | Songs from "Der Trompeter," | 43 |
| " "Ständchen," | 76, 79 | " "Volkslied aus Oberösterreich," | 76 |
| " "The Feast of Adonis," | 197 | " "Wenn Zweie sich gut sind," | 43 |
| Jonas, Ernst, "Liebeslied," | 7, 104 | Kretschmer, Edmund, Sextet, op. 40, | 107, 170 |
| Jordan, Jules, "Bugle Song," | 194, 197 | Kreutzer, Conradin, "Der Tag des Herrn," | 129 |
| " "The Wind-swept Wheat," | 197 | Kücken, "Der Himmel," | 77, 93 |
| Joseffy-Rosenthal Concert, | 110 | " "Gretelein," | 188 |
| Juengst, "Gott grüsse Dich," | 189 | " "On the Rhine," | 198 |
| " "Nun laube, Lindlein," | 9 | Kullak, Pastorale, | 29 |
| " "Spin, Spin," | 187, 195 | Kurth, Charles, Jr., Sextet, | 61, 170 |
| Kalisch, Paul, Song Recital, | 79 | Lachner, Franz, "Abendfriede," | 118, 169, 188 |
| Kelley, Edgar S., Music for "Macbeth," | 32 | " Festival March, | 66 |
| " "The Lady Picking Mulberries," | 117 | " "Song of the Sky-lark," | 92 |
| Kellogg, Clara Louise, | 148, 150 | " "The Warrior's Prayer," | 198 |
| Kiel, Cantilena and Allegretto, for 'cello, | 93 | Lachner-Shelley, "Revery," | 77 |
| " Fantasia, op. 58, | 104 | Lacome, "Estudiantina," | 191 |
| Kienzl, "Old German Shepherds' Song," | 125, 192 | Lagrange, Mme., | 148 |
| King, A. Lester, Concerts of, | 14, 30, 39, 43 | Lalo, Edouard, Allegro Appassionata, | 102 |
| King, Oliver, "Israfil," | 99 | " Divertissement for Orchestra, | 78, 171 |
| | | " Norwegian Rhapsody, | 9 |
| | | " Spanish Symphony, | |

INDEX.

| | PAGE. |
|---|--------------|
| Lamberg, J., "Maiden Beauty," | 124, 126 |
| Lang, Margaret Ruthven, "The Maiden and the Butterfly," | 187 |
| Lassen, "Ah! 'tis a Dream," | 105 |
| " "All Souls' Day," | 41 |
| " "Die Nacht," | 189 |
| " "Evening," | 190 |
| " "Holy Christmas Night," | 188, 190 |
| " "Spanish Gypsy Girl," | 191, 197 |
| " "Spring Greeting," | 61 |
| " "Thou Alone," | 189 |
| " "Wenn der Frühling," | 28 |
| " "Vorsatz," | 43 |
| Lasso, Orlando di, "Magnificat," | 128 |
| " "Matona, lovely Maiden," | 62, 128, 157 |
| Laub, Polonaise, | 17 |
| Lawton, Mr. and Mrs., Recital, | 93 |
| Lecocq, "The Oolah" ("La Jolie Per-sane"), | 157, 169 |
| Leesugg, Miss Catherine, | 135 |
| Lehmann, Lilli, "Fahrwohl," | 79 |
| Leiter, "Drinking Song," | 90 |
| Lemaigre, Cantabile, B-flat, | 96 |
| " Capriccio in F, | 122 |
| " Fragment Symphonique, | 78 |
| " Grand Chœur, C minor, | 127 |
| " Intermezzo, G-flat, | 106 |
| " Preludes, | 7 |
| " Scherzo in D, | 122 |
| Lemmens, Allegretto, B-flat, | 83 |
| " "Drops of Rain," | 190 |
| " Fantasia, "The Storm," | 29 |
| " Introduction and Fugue, | 107 |
| " Sonate Pascale, | 114 |
| " Sonate Pontificale, | 91 |
| Léonard, Fantaisie, | 90 |
| " "Souvenir de Haydn," | 16 |
| Leslie H., "How Sweet the Moonlight," | 189 |
| " "My Bonnie Lass," | 190 |
| " "Rise Again," | 190 |
| " "The First Christmas Morn," | 192 |
| " "The Rainbow," | 196 |
| " "Thine Eyes So Bright," | 187, 199 |
| Leybach, Idyl, | 93 |
| " Pastorale | 77 |
| Liebe, L., "Auf Wiedersehen," | 118 |
| Liederkrantz, Concerts of, | 15, 74, 120 |
| Lindpaintner, "Jubilee," Overture, | 129 |
| Lipavsky, J., Fugue in A minor, | 73 |
| Liszt, "Autrefois," | 153 |
| " "Ave Maria," | 99 |
| " Ballade, B minor, | 66 |

| | PAGE. |
|---|--|
| Liszt, "Canzonetta del Salvator Rosa," | 45 |
| " Concerto, E-flat, No. 1, | 10, 74 |
| " "Consolation," | 36 |
| " "Die Loreley," | 30, 103 |
| " "Enfant, si j'étais roi," | 153 |
| " "Es mussein Wunderbares," | 106 |
| " Études, | 73, 74, 110, 115 |
| " Fantasia on "Don Giovanni," | 10, 60 |
| " " "Sonnambula," | 66 |
| " "Faust," Symphony, | 99 |
| " "Freudvoll und leidvoll," | 153 |
| " "Gnomenreigen," | 110, 115 |
| " Hungarian Fantasia, | 12, 127 |
| " " Rhapsodies, | 10, 16, 30, 36, 73, 110, 113, 115, 120 |
| " "La Campanella," | 15, 63, 80, 120 |
| " "Les Préludes," | 60, 64 |
| " "Le Rossignol," | 66 |
| " "Liebesträume," | 15, 66 |
| " "Mazeppa," | 45, 90 |
| " "Mephisto Waltz," | 44, 120, 153 |
| " "Oh! quand je dors," | 153 |
| " "Polonaises," | 15, 74, 91, 92 |
| " "Prometheus," Chorus from, | 191 |
| " Quintet, "Heimweh," | 110 |
| " Rhapsodie Espagnole, | 58 |
| " "Rheinwein Lied," | 119 |
| " "St. Elizabeth," Introduction to, | 61 |
| " Tarantelles, | 29, 91, 153 |
| " "Tasso," | 64 |
| " Variations on a Ground Bass by Bach, | 119 |
| " Variations on the "Crucifixus" of Bach's Mass, | 120 |
| " "Venezia e Napoli," | 42, 111 |
| " Waltz, | 36 |
| Liszt-Lassen, Pastorale, | 95 |
| Liszt-Mottl, "Bird Sermon of St. Francis," | 9, 171 |
| Liszt-Wilhelmj, "All' Ungarese," | 117 |
| Lloyd, C. H., Andante and Minuet in A, | 102 |
| " "A Wet Sheet and a Flowing Sea," | 188 |
| " "The Longbeard's Saga," | 187 |
| " "Twelve by the Clock," | 189 |
| Löwe, "Archibald Douglass," | 106 |
| " "Compensation," | 188 |
| " "Die Uhr," | 76 |
| " "Die verfallene Mühle," | 103, 124 |
| " "Erklärung," | 103 |
| " "Heinrich der Vogler," | 124 |
| " "Revery," | 186 |

INDEX.

| | PAGE. |
|---|---------------|
| Löwe, "The Pine Tree," | 188 |
| Louis Ferdinand, Prince, | 86 |
| Lucatoni, "Una Notte," | 92, 94 |
| Lucca, Mme. Pauline, | 148 |
| Lully, Rigaudon, C minor, | 77 |
| Lux, "Casilda," | 93 |
| " "O Sanctissima," | 107 |
| " Three pieces from "The Messiah," | 93 |
| Maas, Louis, "The Will-o'-the-Wisps," | 41 |
| MacDowell, E. A., Concerto No. 2, . . | 97, 171 |
| Macfarren, George A., "A Day in Thy | |
| Courts," | 17 |
| " Andante in G, | 110, 115 |
| " Secular March in A, | 110 |
| " "The Miller," | 187 |
| " "The Sands o' Dee," | 190, 195 |
| " "The Three Fishers," | 190 |
| Macfarren, Walter, Andante for Organ, . | 7 |
| " Gavotte and Musette, | 66 |
| Mackenzie, A. C., Benedictus, | 102, 171 |
| " "Come, Sisters, Come," | 190 |
| " March from "The Story of | |
| Sayid," | 74 |
| " Overture, "Twelfth Night," | 99, 171 |
| " "The New Covenant," | 195 |
| " "The Three Merry Dwarfs," | 106, 189, 199 |
| Magner, Charles, Sonata in F, | 29 |
| Mair, Franz, "Like the Woodland Roses," | 125 |
| " "On the Mountain," | 91 |
| " Serenade, | 88 |
| " "Suomi's Song," | 198 |
| Malibran, Mme., | 137 |
| Mapleson, Opera Manager, | 149 |
| Mandyczewski, Eusebius, Letter from, . | 174 |
| Marek, Louis, Gavotte, | 29 |
| Maretszek, Max, Conductor and Man- | |
| ager, | 145, 149 |
| " Jubilee Benefit, | 82 |
| Martin, "Sleep, Darling, Sleep," . . . | 192 |
| Martini, "Quel onda che Rovina," . . | 126 |
| Marschner, Serenade, | 187 |
| Massenet, "At Evening," | 44 |
| " "Crépuscule," | 124 |
| " "Eve," | 198 |
| " "Hérodiade," Scenes from, | 38, 107, 169 |
| " "Le Cid," Ballet Music, | 16 |
| " "Open thy Blue Eyes," | 80 |
| " "Phédre," Overture, | 42 |
| " "Scènes Napolitaines," | 9, 30 |

| | |
|--|-------------------------------|
| Massenet, "Sérénade de Zanetto," | 104, 124 |
| Massini, "The Muleteers," | 91 |
| Matthison-Hansen, H., Concert Allegro, . | 29 |
| " "Fantasia on Danish | |
| Folksong, | 49 |
| " "Organ Symphony | |
| No. 1, | 8 |
| " "Organ Symphony | |
| No. 3, | 156 |
| " "Organ Symphony | |
| No. 4, | 73 |
| " "Organ Symphony | |
| No. 5, | 36, 106 |
| " "Organ Symphony | |
| No. 6, | 79 |
| " "Volkslied, D minor, | 99, 104 |
| Meersch, Paul, Fantasia for 'Cello, . . | 40 |
| Mehul, Overture, "La Chasse," | 42 |
| Meister, "The Elf," | 191, 195 |
| Melton, A., "Crowned with Clusters," | 126 |
| Mendelssohn, "Antigone," Chorus from, | 187, 198 |
| " "Athalie," | 49, 193, 196 |
| " "Auf Flügeln des Ge- | |
| sanges," | 126, 189 |
| " "Ave Maria," | 187, 190 |
| " "But the Lord is mind- | |
| ful," | 66, 192 |
| " Canzonetta, op. 12, | 40, 128 |
| " Capriccio Brillante, | 92 |
| " "Christus," | 193 |
| " Concerto in G minor | 62 |
| " "for Violin, | 9, 12, 30, 101 |
| " Duo for Clarinet and | |
| Corno di Bassetto, | 110 |
| " "Elijah," 12, 38, 42, 63, 74, | 101, 105, 106, 119, 190, 192, |
| 195, 196, 197, 198. | |
| " "Farewell," | 124 |
| " "Farewell to the Forest," | 186 |
| " Funeral March, op. 62, | 99 |
| " "Hymn of Praise," | 117, 186, 194 |
| " "Infelice," | 77 |
| " Intermezzo, | 126 |
| " "Jagdlied," | 118 |
| " "Judge me, O God," | 191 |
| " "Loreley," | 191, 195 |
| " "May Song," | 197 |

INDEX.

| | PAGE. | | PAGE. |
|---|-----------------------|--|--------------------------------|
| Mendelssohn, "Midsummer Night's Dream," | 10, 43, 107, 119, 120 | Merkel, Pastorale in G, | 77, 89 |
| " Nocturne, | 75, 101 | " Variations on a Theme by Beethoven, | 36 |
| " "Ædipus at Colonus," | 198 | Merschinger, "In Days gone by," . . . | 92 |
| " "O Fly with me," . . . | 187 | Metropolitan Musical Society Concerts, | 62, 157 |
| " "O Lord, Thou hast searched," | 190 | Metropolitan Trio Club, | 41, 63, 88 |
| " Organ Sonata No. 2, | 32, 75, 120 | Meyerbeer, "Fackeltanz," | 129 |
| " " " No. 3, . . . | 108 | " "L'Africaine," | 37, 40, 42, 44, 48, 159, 160 |
| " " " No. 4, | 58, 89, 92 | " "L'Étoile du Nord," Prayer and Barcarolle | 92 |
| " " " No. 5, . . . | 8 | " "Les Huguenots," | 32, 34, 43, 74, 82, 159, 160 |
| " "Over the Grave," . . . | 187 | " "Robert," Air from, . . . | 16 |
| " "Parting Song," | 188 | " "Schiller March," | 32 |
| " Prelude and Fugue, op. | 37, No. 1, | " "Struensee," Overture, . . . | 153 |
| " Prelude and Fugue, B minor, | 115 | " "The Prophet," | 43, 61, 77, 103, 126, 159, 160 |
| " Psalm XLIII, | 62, 196 | Meyer-Helmund, "Dann ist's die rechte," | 15 |
| " " XCV, | 157 | " " "Die Lumpenglocke," | 189 |
| " " CXIV, | 195 | " " "In Love's Service," | 31, 103 |
| " Quartet, D major, . . . | 105 | " " "Magic Song," . . . | 90 |
| " " E-flat, | 70 | " " "Mother Dear," | 105, 195 |
| " "Reformation" Symphony, | 96 | " " "Of Thee I'm Thinking," | 41 |
| " Serenade, | 198 | " " "Over Night," . . . | 103 |
| " "Scotch" Symphony, Andante, | 8 | " " "The Daily Question," | 41 |
| " "Spinning Song," | 16, 58, 110 | " " "Under Blooming Branches," . . . | 197 |
| " "Spring Song," | 94 | Middletown, Choral Music in | 192 |
| " "St. Paul," . . . | 110, 187, 198 | Mietzke, Festival Motet, | 197 |
| " "The Hoar-frost fell," | 187 | Millard, Harrison, "When the Tide Comes in," | 103 |
| " "The Merry Wayfarer," | 37, 117 | Milwaukee, Choral Music in | 193 |
| " "Up Friends, the Year," | 88 | Minneapolis, Choral Music in | 193 |
| " Variations, E-flat, . . . | 115 | Moderati, "The Spring," | 189 |
| " "Wasserfahrt," | 118 | Möhring, "Legende," | 62 |
| " "Ye Sons of Israel," . . | 190 | " "Parting, | 189 |
| Mendelssohn Glee Club Concerts, | 40, 90, 124 | " "The Dying Trumpeter," | 126, 186, 188 |
| Mercadante, "Salve Maria," | 112 | Molique, B., Concerto for Violin, . . . | 45 |
| Merkel, G., Adagio in E, | 65 | " "Pour into thy Heart," . . . | 63 |
| " Andante, A minor, | 120 | Molloy, "Song of the Triton," | 189 |
| " Choral Prelude, | 49 | " "White Daisy," | 91 |
| " Easter March, in F, | 127 | Monk, E. G., Andante Sostenuto, . . . | 120 |
| " "Evening Rest," | 102 | Montreal, Choral Music in, | 193 |
| " Organ Sonata No. 2, | 112 | Montessor's Opera Company, | 140 |
| " " " No. 3, | 77 | Morandi, Overture in E minor | 80 |
| " " " No. 7, | 81 | Moscheles, I., "La Legerezza," | 115 |
| " " " No. 9, | 73 | | |

INDEX.

| | PAGE. | | PAGE. |
|---|-------------|---|-------------|
| Nicholl, "A Cloister Scene," | 197 | Nicholl, H. Wadham, "Heroic," Overture, | 96, 171 |
| Nicolai, Air from "The Merry Wives," | 40 | Newark, Music in, | 193 |
| Niedermayer, L., "Le Lac," | 93 | New Bedford, Music in, | 194 |
| " " "O Salutaris," | 15 | New Britain, Music in, | 194 |
| Nilsson, Christine, | 148 | New Brunswick, Music in, | 194 |
| Norwich, Choral Music in | 194, 195 | New York, Growth of Music in, | 132 |
| Novelties played in the season. | 168 | " " "History of Opera in, 132 <i>et seq.</i> | |
| Nuno, James, "Storm Song," | 89 | New York Reed Club Concerts, | 95, 109 |
| Nyack, Choral Music in, | 193 | New York String Quartet Concerts, | 43, 70 |
| Oakland, Choral Music in, | 195 | Nicholl, H. Wadham, "Heroic," Overture, | 96, 171 |
| Offenbach, "The Brigands," | 156 | Norwich, Choral Music in, | 194, 195 |
| Ogdensburgh, Choral Music in, | 195 | Novelties played in the season. | 168 |
| Old Orchestras, | 47 | Nuno, James, "Storm Song," | 89 |
| Onslow, Quintet op. 81, | 109 | Nyack, Choral Music in, | 193 |
| Onslow-Best, Andante from Third | | Oakland, Choral Music in, | 195 |
| Quartet, | 41 | Offenbach, "The Brigands," | 156 |
| Opera in German, . 31, 33, 34, 36, 37, 40, 41, | | Ogdensburgh, Choral Music in, | 195 |
| 42, 43, 44, 45, 48, 49, 58, 60, 61, 62, 63, | | Old Orchestras, | 47 |
| 64, 66, 70, 73, 74, 75, 77, 78, 79, 80, 81, | | Onslow, Quintet op. 81, | 109 |
| 82, 89, 90, 91, 92, 93, 94, 95, 96, 97, 99, | | Onslow-Best, Andante from Third | |
| 101, 103, 105, 106. | | Quartet, | 41 |
| Opera in New York, History of, 132 <i>et seq.</i> | | Opera in German, . 31, 33, 34, 36, 37, 40, 41, | |
| Orange, N. J., Choral Music in, | 195 | 42, 43, 44, 45, 48, 49, 58, 60, 61, 62, 63, | |
| Oratorio Society, Concerts of, | 12, 45, 108 | 64, 66, 70, 73, 74, 75, 77, 78, 79, 80, 81, | |
| Orpheus Club, Concerts of, | 37, 125 | 82, 89, 90, 91, 92, 93, 94, 95, 96, 97, 99, | |
| Ouseley, "St. Polycarp," extract, | 89 | 101, 103, 105, 106. | |
| Paganini, Concerto No. 1, | 60 | Opera in New York, History of, 132 <i>et seq.</i> | |
| " " "Moto Perpetuo," | 16 | Orange, N. J., Choral Music in, | 195 |
| Paisiello, Duetto Buffo, | 124 | Oratorio Society, Concerts of, | 12, 45, 108 |
| Palestrina, "Cedro Gentil," | 128 | Orpheus Club, Concerts of, | 37, 125 |
| " " "Missa Papæ Marcelli," | 128 | Ouseley, "St. Polycarp," extract, | 89 |
| Palestrina Choir, Concert of, | 128 | Paganini, Concerto No. 1, | 60 |
| Palmo, Signor, Operatic venture of, | 143 | " " "Moto Perpetuo," | 16 |
| Paradies, Aria from a Sonata, | 66 | Paisiello, Duetto Buffo, | 124 |
| Parapa-Rosa, Mme., | 150 | Palestrina, "Cedro Gentil," | 128 |
| Patti, Adelina, Début of, | 148 | " " "Missa Papæ Marcelli," | 128 |
| Pearson, W. W., "Pibroch of Doneuil | | Palestrina Choir, Concert of, | 128 |
| Dhu," | 190 | Palmo, Signor, Operatic venture of, | 143 |
| " " "Three Doughtie Men," | 190 | Paradies, Aria from a Sonata, | 66 |
| Pease, "Tender and True," | 93 | Parapa-Rosa, Mme., | 150 |
| Pergolesi, Air from "Il Maestro," | 126 | Patti, Adelina, Début of, | 148 |
| Petersburg Music Festival, | 196 | Pearson, W. W., "Pibroch of Doneuil | |
| Phelps, "Ave Maria," | 92 | Dhu," | 190 |
| " " "The Haunted Stream," | 92, 126 | " " "Three Doughtie Men," | 190 |
| Philadelphia, Choral Music in, | 196 | Pease, "Tender and True," | 93 |
| Philharmonic Club, Concerts of, | | Pergolesi, Air from "Il Maestro," | 126 |
| 31, 60, 94, 107 | | Petersburg Music Festival, | 196 |
| Philharmonic Society, Concerts of, | | Phelps, "Ave Maria," | 92 |
| 13, 38, 63, 81, 99, 118 | | " " "The Haunted Stream," | 92, 126 |
| Phrasing, Riemann, Fuchs, and Thomas | | Philadelphia, Choral Music in, | 196 |
| on, | 172 | Philharmonic Club, Concerts of, | |
| Pianoforte Industry in the United States, | 131 | 31, 60, 94, 107 | |
| Pinsuti, "Rhine Raft Song," | 106 | Philharmonic Society, Concerts of, | |
| | | 13, 38, 63, 81, 99, 118 | |
| | | Phrasing, Riemann, Fuchs, and Thomas | |
| | | on, | 172 |
| | | Pianoforte Industry in the United States, | 131 |
| | | Pinsuti, "Rhine Raft Song," | 106 |

INDEX.

| | PAGE. |
|---|--------------------|
| Pinsuti, "The Caravan," | 193 |
| " "We'll Gaily Sing," | 192, 194 |
| Pittsburg, Choral Music in, | 196 |
| Piutti, Carl, Fantasia in fugue form | 34 |
| " Prelude, op. 2, No. 6, | 66 |
| Ponchielli, Romanza from "La Giocon- da," | 43 |
| Popper, Mazurka, | 39 |
| " "Spinnlied," | 31 |
| " Tarantelle, | 93 |
| Popper-Halir, "Elfentanz," | 78 |
| Prince Consort of England as Musician, | 87 |
| Proch, Air and Variations, | 30 |
| Providence, Choral Music in, | 197 |
| Purcell, "Nymphs and Shepherds," | 103 |
| Quantz, J. J., Concerto for Flute, | 83, 171 |
| " and Frederick the Great, | 171 |
| Raff, Cavatina for Violin, | 79 |
| " "Fisherman's Song," | 188, 191 |
| " "Lenore" Symphony, | 32, 90, 113 |
| " "Morgenlied," | 16 |
| " "On the Water," | 186 |
| " Rigaudon, | 65 |
| " Serenade, | 66 |
| " Suite, op. 72, | 78, 110, 117 |
| " Symphony No. 3, "Im Walde," | 100 |
| " "Thou Who Guardest," | 115 |
| " Trio, G major, | 41 |
| Rameau, "Rossignols Amoureux," | 124 |
| Randegger, "I Naviganti," | 39 |
| " "Silvery Christmas Bells," | 189 |
| Raymond, Mrs. E. Marcy, "Dovetta," | 122 |
| Rea, Andante Cantabile in F, | 49 |
| Reay, "I Loved a Lass," | 188 |
| Redford, John, "Rejoice in the Lord," | 17 |
| Reinecke, Concerto for Violoncello, | 90 |
| " "Dance of the Flies," | 190 |
| " "Das Luftschloss," | 76 |
| " "From Venice," | 125 |
| " "Greeting to the Wood," | 103 |
| " "Improptu on Theme from "Manfred," | 104, 110 |
| " "Invitation to the Dance," | 194 |
| " Sonata for Flute and Piano, "Undine," | 107 |
| Reissiger, "The Brook," | 191 |
| Reiter, August, "So the Story Goes," | 196 |
| Renaud, Andante Religioso, | 75 |
| " Scherzo Symphonique, | 75 |
| Retrospect of the Season, | 158 <i>et seq.</i> |
| Retter, Carl, "Te Deum," | 197 |
| Reyer, Scene from "Sigurd," | 38, 169 |

| | PAGE. |
|---|----------------------------|
| Rheinberger, "Autumn Song," | 124 |
| " "A Wreath of Roses," | 195 |
| " "Castle Montfort," | 193 |
| " Characteristic Pieces, op. 56, | 91, 99 |
| " "Christoforus," | 194 |
| " Concerto for Organ and Orchestra, | 119, 171 |
| " "How Lovely Are," | 91 |
| " Introduction and Toc- cata, op. 12, | 110, 118 |
| " "Jagdmorgen," | 120 |
| " "Journey Song," | 186 |
| " "King Eric," | 189 |
| " "May Dew," | 195, 196 |
| " "Moonlight Magic," | 191 |
| " "Morgenthau," | 189, 196 |
| " "Morning Song," | 62 |
| " "Mystic Lake," | 190 |
| " "Peacefully Slumber," | 80 |
| " Quartet, C minor, op. 89, | 28, 40 |
| " " op. 147, | 31, 171 |
| " Sonata for Organ, No. 10, | 29 |
| " " " No. 12, | 105 |
| " "Pastorale, | 48 |
| " "St. John's Eve," | 191 |
| " "The Night," | 190 |
| " "The Stars are Shining," | 186, 191, 192, 193 |
| " Three Trios, op. 49, | 114 |
| " "Welcome," | 195 |
| Richings-Bernard, Mrs. Caroline, | 150 |
| Ridge Choral Society, Concert of, | 105 |
| Riedel, Songs from "Der Trompeter," | 63 |
| Riemann, Dr., his theories of phrasing, | 172 |
| Ries, F., "Arise," | 61 |
| " "Good Night," | 73 |
| " "Separation," | 90 |
| " Suite No. 2, | 95 |
| Ritter, A. G., Sonata for Organ, op. 19, | 118 |
| " " " " op. 31, | 61 |
| Ritter, Frederic Louis, quoted, | 149, 151 |
| " Septet, | 94 |
| Rivafinoli and Da Ponte, Opera Man- agers, | 141 |
| Rodney, "Calvary," | 43 |
| Roeckel, "Madeline," | 192 |
| Roeder, M., Spanish Serenade, | 43 |
| Romberg, A., "Song of the Bell," | 187 |
| Rosenthal, M., Concerts of, | 10, 16, 36, 42, 45, 48, 60 |
| Rossi, "Ah, rendimi," | 118 |

INDEX.

| | PAGE. |
|---|---------------------------|
| Rossini, "Cujus animam," | 30, 37 |
| " " "Gratias agimus," | 43 |
| " " "Inflammatum," | 196 |
| " " "Moses in Egypt," | 199 |
| " " "Pro peccatis," | 30 |
| " " "Sancta Mater," | 30 |
| " " "Separation," | 80 |
| " " "Stabat Mater," | 192 |
| " " "The Carnival," | 192, 195 |
| " " "William Tell," | 36, 41, 45, 159, 160 |
| Royal Musicians, | 84 |
| Rubinstein, "Bal Costumé," | 127 |
| " " Barcarolles, | 15, 78, 80, 110, 111, 115 |
| " " "Don Quixote," | 71 |
| " " "Kammenoi-Ostrow," | 66 |
| " " "Morning," | 187, 198 |
| " " "Moses," Scenes from, | 69, 74, 169 |
| " " Serenade, | 32 |
| " " "Since first I met Thee," | 37, 105 |
| " " Sonata, piano and 'cello, | op. 18 63, 94 |
| " " Staccato Étude, | 16, 78 |
| " " "Sweet once Sang the Bird," | 193 |
| " " Symphony, "Ocean," | 38 |
| " " " "Dramatic," | 60, 67 |
| " " "The Bird," | 194 |
| " " "The Dew Shines," | 88, 126 |
| " " "The Pine Tree," | 195 |
| " " "Tower of Babel," | 186, 190, 192, 196 |
| " " "Valse Caprice," | 65 |
| " " Waltz from "Le Bal," | 115 |
| " " "Yearning," | 40 |
| Rubinstein Club, Concerts of, | 41, 91, 125 |
| Rüfer, P., Scherzo, B minor, | 78 |
| Rutland Music Festival, | 197 |
| Saint-Saëns, Ballet from "Henri VIII," | 127 |
| " " Bénédiction Nuptiale, | 32, 127 |
| " " Caprice on Russian and Danish Airs, | 95 |
| " " Communion, | 127 |
| " " Concerto, G minor, | 31, 113 |
| " " Fantasia, E-flat, | 61 |
| " " Introduction and Rondo Capriccioso, | 118 |
| " " L' Enlèvement, | 126 |
| " " "Le Rouet d'Omphale," | 79 |
| " " "Noël," | 107, 122 |

| | PAGE. |
|---|--------------------------|
| Saint-Saëns, "O Salutaris," | 30 |
| " " "Phaeton," | 16 |
| " " Psalm XIX, | 186, 199 |
| " " Quartet, op. 41, | 66 |
| " " Rhapsodie No. 3 on Breton Melodies, | 38 |
| " " "Rhapsodie d'Auvergne," | 43 |
| " " "Samson and Delilah," Airs from, | 41, 59, 62, 90, 107, 169 |
| " " Serenade, | 42 |
| " " Suite, op. 49, | 97 |
| " " "The Deluge," | 197 |
| " " Variations on a Theme by Beethoven, | 104, 110 |
| " " "Viens!" | 124 |
| Salem, Choral Music in, | 197 |
| Salomé, Cantilena, in A minor, | 42 |
| " " Grand Chœur in A, | 42, 112 |
| " " " " "in D, | 32 |
| " " Mélodie in C, | 89 |
| " " Offertoire in D-flat, | 7, 8, 104 |
| " " Verset, | 127 |
| San Francisco, Choral Music in, | 198 |
| Sangalli, F., Andante Religioso, | 7, 12 |
| Sarasate, "Gypsy Airs," | 125 |
| " " "Zapateado," | 91 |
| Scarlatti, Capriccio, | 58 |
| " " "O Cessata di Piagarmi," | 42, 95 |
| " " Pastorale, | 29, 58 |
| " " Two Sonatinas, | 153 |
| Scharwenka, P., "A Styrian Dance," | 189 |
| Scharwenka, X., Minuet, | 32 |
| Schehlmann, "Faith in Spring," | 188 |
| " " "Whene'er I Gaze," | 37 |
| Schlesinger, S., "A Valentine," | 93 |
| Schmidt, Gustav, "Alibi," | 1, 169 |
| " " "Morgenständchen," | 118 |
| Schubert, Adagio from a Quartette, | 37 |
| " " "Am Meer," | 13, 45 |
| " " Andante, B-flat, "Rosamunde," | 104 |
| " " "An Sylvia," | 15, 106 |
| " " "Ave Maria," | 15, 42, 191 |
| " " "Death and the Maiden," | 41 |
| " " "Der Doppelgänger," | 13, 45, 124 |
| " " "Der Wanderer," | 15, 103 |
| " " "Die Nacht," | 74 |
| " " "Die junge Nonne," | 63 |
| " " "Erlkönig," | 90 |
| " " "God in Nature," | 157, 190 |
| " " Impromptus, | 58, 66, 117, 120 |
| " " Liebesbotschaft, | 28 |
| " " Marguerite at the Spinning-wheel, | 7, 29, 43 |

INDEX.

| | PAGE. |
|---|-------------|
| Schubert, Moment Musical, | 31 |
| “ “Morning Serenade,” | 7 |
| “ Octet, op. 166, | 103 |
| “ “Omnipotence,” | 127, 187 |
| “ Overture in E minor, | 71, 171 |
| “ “Psalm XXIII,” 191, 197, 198, 199 | |
| “ Quartet, D minor, | 90, 102 |
| “ “Rastlose Liebe,” | 103 |
| “ Serenade, | 91, 122 |
| “ Symphony, B minor, “Un- finished,” | 29, 101 |
| “ “The Night is Cloudless,” | 186 |
| “ “The Noblest,” | 41 |
| “ “The Winter Mountaineer,” | 186 |
| “ “To the Lyre,” | 7, 29, 103 |
| “ Trio, op. 99 | 63, 76 |
| “ “Ungeduld,” | 15, 76 |
| “ “Wanderer,” Fantasia, 9, 15, 16, 60, 81 | |
| Schubert-Best, Military March, | 106 |
| Schubert-Liszt, “Erkönig,” | 73, 111 |
| “ “Hungarian March, | 69 |
| “ ““Omnipotence,” | 90 |
| Schubert-Tausig, Marche Militaire, 32, 110 | |
| Schumann, “Almond Tree,” | 61, 106 |
| “ “Alte Laute,” | 34 |
| “ Aria from Sonata, F-sharp minor, | 10 |
| “ “Aufschwung,” | 15, 65 |
| “ “Carnival,” op. 9, | 16, 66 |
| “ Concerto, A minor, | 15, 61 |
| “ “Die Loreley,” | 29 |
| “ “Die Lotusblume,” | 90 |
| “ Études Symphoniques, 29, 32, 65 | |
| “ “Evening Song,” | 31, 61, 120 |
| “ Fantasia for Violin, | 108 |
| “ “Faschingsschwank,” | 58 |
| “ “Frühlingsnacht,” | 7, 103 |
| “ “Gypsy Life,” | 193 |
| “ “Hidalgo,” | 79 |
| “ “Ich grolle nicht,” | 61 |
| “ “It Cannot Be,” | 61 |
| “ “Manfred,” | 190 |
| “ “My Soul is Dark,” | 61 |
| “ Overture, Scherzo, and Fi- nale, op. 52, | 38 |
| “ “Paradise and the Peri,” 198 | |
| “ Pedal Étude, | 110 |
| “ Piece in Canon form, op. 56, 41, 65 | |
| “ Quartet, A major, op. 41, | 60 |
| “ “A minor, op. 41, 61, 70 | |

| | PAGE. |
|---|-------------------|
| Schumann, Quartet, E-flat, op. 47, | 44 |
| “ Quintet, op. 44, | 61, 78 |
| “ Ritornell, op. 65, No. 3, | 40 |
| “ Romance, F-sharp, | 73 |
| “ Sketch, D-flat, | 114 |
| “ “D minor, No. 4, | 74 |
| “ Symphony in C, No. 2, 78, 81, 104 | |
| “ “No. 4, D minor, 30, 78, 110, 122 | |
| “ “Tears of Joy,” | 61 |
| “ “The Forest Sprite,” | 186 |
| “ “The Highland Lassie,” | 195 |
| “ “The Patriot’s Meeting,” | 40 |
| “ “The Soldier’s Bride,” | 187 |
| “ “The Wanderer,” | 61 |
| “ “Träumerei,” | 61, 88 |
| “ Trio, D minor, | 31 |
| “ “Two Grenadiers,” | 92, 107 |
| “ “Venetian Boat Songs,” | 126 |
| “ “Wanderlied,” | 118 |
| “ “Warum?” | 15 |
| “ “Wer machte Dich so krank?” | 34 |
| “ “When Thy Sweet Eyes,” | 61 |
| “ “Widmung,” | 7, 29, 90 |
| Schuy, “Wohl über Nacht,” | 76 |
| Schwalm, Robert, Serenade, | 188 |
| Schytte, L., Étude, | 60 |
| Seidl, Anton, Concerts of, | 9, 34, 60, 78, 96 |
| “ and Beethoven’s Eighth Symphony, 176 | |
| Selby, B. Luard, Allegretto in D, | 106 |
| “ Andante in E, | 74 |
| “ Minuet, A minor, | 74 |
| “ Postlude in D, | 7 |
| “ Revery in A, | 99, 156 |
| “ Saraband in G, | 42 |
| “ Sonata in D, | 12 |
| “ “Sweet and Low,” | 190 |
| “ Voluntary for Lent, | 118 |
| “ Servais, Introduction and Danse Célèbre, | 81 |
| Shelley, Harry Rowe, “Adoration,” | 119 |
| “ “Alleluia,” | 122 |
| “ “Castanet Song,” | 188 |
| “ Scherzo, D minor, | 118 |
| “ “Spring Song” in A, | 118 |
| “ “The Resurrection,” | 58 |
| Sherwood, William H., Recitals of, 32, 63, 74, 78 | |
| Shiela, “O Happy Fair,” | 191 |
| Shira, F., “The Boatman’s Good Night,” 189 | |

INDEX.

| | PAGE. | | PAGE. |
|--|--|---|------------------------|
| Siebeck, Gustav, Sonata in D minor | 99 | Staeger, A., "The Dream King and His Love," | 40 |
| Silas, Andante in D, | 8 | Stahl, Richard, "Said Pasha," | 93 |
| " Melody in C, | 58, 101 | Stainer, Dr., Jubilant March, | 12 |
| " Pastorale in G, | 12 | " " My Hope is in the Everlasting," | 48, 81 |
| Sjögren, Fantasia in C, | 81, 104 | Stamford, Choral Music in, | 198 |
| Sleeper, H. D., "Peace, troubled Soul," | 91 | Stanley, "The Strain Upraise," | 197 |
| Smart, Henry, Andante in A, | 36, 42 | Stehle, J. P. E., "Saul," for the organ, | 44 |
| " Andante in C, | 78 | Sternberg, C., Gavotte in C, | 74 |
| " Andante in F, | 104 | Stevens, "Ye Spotted Snakes," | 192 |
| " "Ave Maria," | 193 | " Fantasia in D minor, | 99 |
| " "Cradle Song," | 189, 190 | Stewart, Sir R. P., "If ye love me," | 17 |
| " "Down in a Dewy Dell," | 195 | " "Harvest Song," | 191 |
| " Fantasia, with Chorale, | 12 | " "The Bells of St. Michael's Tower," | 190, 199 |
| " Grand Solemn March, E-flat | 61 | Stigelli, Offertory, | 122 |
| " "Hunting Song," | 192, 194 | " "Trust in the Lord," | 77 |
| " Overture in D, | 101 | St. Louis, Choral Music in, | 198 |
| " Postlude in D, | 95 | Storch, March, | 188 |
| " "Stars of the Summer Night," | 192, 194 | " "Night Witchery," | 32 |
| " "Sweet Vesper Hymn," | 189 | " Serenade, | 191, 198 |
| " "The Bride of Dunkerron," | 196 | " "Would that Life," | 90 |
| " "The Fay's Song," | 193 | Stradella, "Quel tuo petto di Dimante," | 106 |
| " "The Fisher Maidens," | 125 | Strakosch, | 148 |
| Smith, Gerrit, Organ Recitals of, | 7, 15, 29, 34, 38, 42, 45, 48, 58, 63, 66, 74, 77, 81, 89, 93, 96, 99, 104, 106, 110, 114, 118, 120, 122, 127. | Strauss, "Blue Danube" Waltzes, | 196 |
| Smith, Wilson G., Gavotte No. 2, | 63 | Strelezski, A., Polonaise, | 120 |
| " "Go Hold White Roses," | 191 | Strong, G. Templeton, "The Haunted Mill," | 187 |
| " "Kiss Me, Sweetheart," | 117 | St. Stephen's Choir Concert, | 119 |
| Sobeck, Quintet, F major, | 95 | Sturm, "Liebeslied," | 9 |
| Sobrino-Cortada, Spanish Serenade, | 88 | Sucher, "Visions," | 91, 188 |
| Södermann, "Peasants' Wedding March," | 80 | Suffield, Choral Music in, | 199 |
| Soubre, "Prayer before Battle," | 188 | Sullivan, Sir Arthur, Festival Te Deum, | 194 |
| Sparks, Dr., Concertstück, | 77 | " " It came upon the Midnight," | 190 |
| Speth, J., Toccata in D minor, | 7 | " "Love not the World," | 74 |
| Spicker, Max, "In dieser Stunde," | 107 | " "Lullaby," | 194 |
| " "Spring's Return," | 92 | " "Once Again," | 126 |
| " "Springtime," | 37 | " "Say, Watchman," | 190 |
| " "The Linden Tree," | 188, 189 | " "The Beleagured," | 188 |
| Spohr, Andante from op. 39, | 12 | " "The Golden Legend," | 190, 193, 196 |
| " Concerto, "Gesangscene," | 38, 40 | " "The Lost Chord," | 78, 188 |
| " " No. 9, | 90 | Suppé, "Clover," | 154, 169 |
| " "Faust," Air from, | 12, 99 | Surplised Choirs in New York, | 17 |
| " "Love and Courage," | 92 | Svensen, Romance, | 76 |
| Spohr-Best, Larghetto in B-flat, | 79, 106 | " "Zorahayda," | 102, 171 |
| " " " from Violin Duo, | 107 | Symphonic Readings, | 172 |
| " " Overture, "The Last Judgment," | 102 | Symphony Society, Concerts of, | 8, 29, 42, 69, 90, 104 |
| " " Psalm VIII, | 108 | Taft, Frank, Organ Recitals of, | 107, 119 |
| Sprague, "Lovely Daisy," | 191 | " Concert Piece, "Old Folks at Home," | 119 |
| Springfield, Music in, | 198 | | |

INDEX.

| | PAGE. | | PAGE. |
|--|----------|---|--|
| Taft, Fantasia, "The Thunder Storm," | 107, 119 | Trinity Choirs, Festival of, | 17 |
| Tartini, "Il Trillo del Diavolo," | 75 | Trowbridge, J. Elliot, "Emmanuel," | 194 |
| Taubert, "Liebesliedchen," | 40 | Truhn, "The Three Chafers," | 187 |
| " "Out of Doors," | 196 | Tschaikowsky, Andante Cantabile, 40, 115 | |
| Teilman, March, | 77 | " Concerto for Violin, | 69, 120, 171 |
| Temple, Hope, "Fond Heart, Farewell," | 122 | " Cradle Song, | 126 |
| Tempo di Menuetto discussed, 176 <i>et seq.</i> | | " " Mozartiana," | 83 |
| Thayer, Alexander W., Letter on Beethoven's Eighth Symphony, 179 | | " " Nur wer die Sehnsucht kennt," | 31, 91 |
| " His help acknowledged, | 173 | " Suite, op. 43, | 71, 104, 171 |
| Thayer, Arthur W., "Heinz von Stein," | 187, 188 | " Symphony No. 2, | 69 |
| " "If you become a Nun, Dear," 186 | | " " No. 5, | 97, 171 |
| Thiele, A., Choral Fantasy and Fugue, | 79, 119 | " Variations sur un | |
| " Concert Piece in C minor, | 8, 81 | Thème Rococo, | 31, 171 |
| " Theme and Variations, A-flat, 117 | | Van Alkan, C. H., Prelude, op. 66, No. 9, 112 | |
| Thiessen, "Snow Bells and May Bells," | 186 | " Prières, op. 64, | 96 |
| Thomas, Ambroise, "Ah non credea," 40 | | Van der Stucken, F., Concerts of, | 6, 7, 11, 31 |
| " Air from "Raymond," | 91 | " " "Ave Maria," | 119 |
| " Duet from "Hamlet," | 124 | " " "Moonlight," | 90, 118 |
| " Gavotte, | 107 | " " "Pagina d'Amore," | 118, 171 |
| " Romanza, | 75 | " " "Tempest," Music, | 30 |
| Thomas, A. Goring, "A Summer Night," | 122 | Van Krieken, G., Adagio, with Chorale, | 153 |
| " " Midi au Village," | 103 | Veazie, G. A., "Morning Invitation," | 197 |
| Thomas, J., "Autumn," for harp, | 43 | Veit, W. H., "Fair Rothraut," | 126 |
| Thomas, O., Christmas Pastorale, | 49 | " " The Chafer and the Flower," | 189 |
| Thomas, Theodore, Concerts of, 58, 64, 71, 78, 79, 83, 97, 102, 108, 113, 127. | | Venth, Carl, "Abendlied," | 76 |
| " Festival March, | 58, 171 | " Mazurka, | 76 |
| " His phrasing criticised, | 172 | Verdi, "Ah, fors' è lui," | 93 |
| Tombelle, F. de la, Allegro, A minor, | 156 | " "Aida," | 15, 43, 91, 93, 96, 159, 160 |
| " Canzonetta, E-flat, | 120 | " Air from "Don Carlos," | 39 |
| " Carillon, | 156 | " Bolero, | 80 |
| " Echo, A-flat, | 120 | " "Il Trovatore," | 79, 80, 81, 82, 94, 101, 147, 159, 160, 196. |
| " Marche Pontificale, | 156 | " "O tu Palermo," | 15, 91 |
| " Sonata, E minor, | 153 | " Quartet from "Rigoletto," | 43 |
| " Toccata, E minor, | 112 | " "Questa e Quella," | 95 |
| " Two Pieces, op. 42, | 120 | " "Requiem" | 187, 191, 196, 199 |
| Toronto, Choral Music in, | 199 | " Trio from "Ernani," | 15, 40 |
| Tours, B., Allegretto in A, | 75 | Vested Choirs in New York, | 17 |
| " Allegretto grazioso, | 8 | Vierling, G., "A Maiden's Defiance," | 186 |
| " "Angel at the Window," | 96 | " " A Brier Rose," | 91 |
| " Fantasia in C, | 8 | " " Constantin," | 193 |
| " Minuet, G minor, | 58 | Vieuxtemps, Ballade and Polonaise | 41 |
| " "New Year's Song," | 190 | " Concertstück, | 90 |
| " "The New Kingdom," | 81 | " Fantaisie Caprice, | 10, 103 |
| " "Three Singers," | 45 | " Largo, | 14 |
| Trajetta, Filippo, | 136 | Vogrich, M., Andante and Intermezzo, 44 | |
| Transcriptions of Bach's Music, | 67 | " Concerto for Pianoforte, | 81, 171 |
| | | " " Hail Columbia," harmonized, | 129 |

INDEX.

| PAGE. | PAGE. |
|--|--|
| Vogrich, "Star-spangled Banner" harmonized, 129 | Wallis, J. H., March in F, 42 |
| Vogt, J., "Cradle Song," 112 | Warren, Samuel P., Organ Recitals of, 8, 12, 29, 36, 41, 44, 49, 61, 65, 73, 75, 79, 82, 91, 99, 102, 105, 107, 113, 117, 119, 153, 156. |
| " " "Evening Song," 37, 112 | Washington, Choral Music in, 199 |
| Volckmar, Festival Sonata, in C, . . . 127 | Washington Centenary, Music at, . . 128 |
| Volkman, R., Serenade No. 3, 64 | Weber, "Ah Fatima," 30, 76 |
| Von Bülow, Dr. Hans, Concerts and Recitals, 107, 110, 112, 113, 115, 117, 125, 127, 153, 181. | " " "Air from "Freischütz," 7, 16, 76, 90, 96 |
| " " "As Beethoven Player, 181 | " " "Allegro Marziale, 77 |
| " " "As Conductor, 176 | " " "Euryanthe," selections, 43, 60, 120 |
| " " "His Tempo in the Eighth Symphony criticised, 176 | " " "Jubilee" Overture, 92, 129 |
| " " "Letter from, 178 | " " "Oberon" Overture, . . 11, 29, 76 |
| " " "Marche des Impériaux 118 | " " "Ocean, Thou Mighty Monster," 43, 74 |
| " " "Valse, op. 21, 63 | " " "Sonata, op. 39, 16, 74 |
| " " "Reception to 128 | Weber-Berlioz, "Invitation to the Dance," 79, 90, 127 |
| Voorhis, Arthur, Concert of, 31 | Weber-Mahler, Entr'acte, "Die drei Pintos," 9, 171 |
| Wagner, Oscar, Sonata for Organ, . . . 7 | Weber-Tausig, "Invitation to the Dance," 111 |
| Wagner, Richard, popularity of his operas, 162 | Weelkes, "The Nightingale," . . . 190, 191 |
| " " "Albumblatt," 37, 43 | Weil, "Frühlingslied," 31 |
| " " "Centennial" March, 96 | " " "Herbstlied," 31 |
| " " "Die Feen," extracts, 16, 106, 169 | Weinberger, K., Sonata in C, 49 |
| " " "Dreams," 30, 64, 100 | Weinwurm, Love Song Waltzes, . . 40, 124 |
| " " "Götterdämmerung," 101, 103, 105, 106, 114, 159, 160 | " " "Arrangement of Schumann's Wanderlied," . . 118 |
| " " "Kaisermarsch, 69, 114, 118 | Weinzierl, "Breezes of Spring," 191, 198 |
| " " "Huldigungsmarsch 114, 127 | " " "Dance Song," 41 |
| " " "Lohengrin," 32, 33, 37, 83, 114, 119, 152, 157, 159, 160, 191, 197, 198 | " " "Die Wellen eilen wohl," 189 |
| " " "Meistersinger," 15, 29, 62, 63, 66, 70, 74, 95, 101, 153, 159, 160. | " " "Maiden Loveliness," . . 117 |
| " " "Parsifal," selections, . 78, 83, 96 | " " "Moonlight Night," . . . 32 |
| " " "Rheingold," 16, 49, 58, 60, 62, 64, 80, 97, 103, 106, 159, 160, 169. | " " "When Spring Awakens," 195 |
| " " "Rienzi," 89, 129 | Weiss, "Ein Sonntag war's," 79 |
| " " "Sailors' Chorus, "Flying Dutchman," 89 | " " "Es hat die warme," 79 |
| " " "Siegfried," 44, 45, 74, 79, 82, 90, 99, 105, 110, 114, 159, 160. | " " "Es treibt dich," 79 |
| " " "Siegfried Idyl," 90 | Weitzmann, C. F., Valse Noble, 63 |
| " " "Spinning Chorus, 41, 190, 192, 197, 198, 199 | Wély, Léfébure, Élégie, F minor, . . . 29 |
| " " "Tannhäuser," 16, 31, 34, 41, 43, 62, 71, 75, 77, 78, 80, 89, 92, 104, 107, 112, 118, 127, 129, 151, 159, 160, 197 | " " "Offertoire in G, 8 |
| " " "Tristan und Isolde," Introduction and Finale, . . . 60, 90 | " " "The Storm," 77 |
| " " "Walküre," 13, 15, 89, 92, 97, 105, 114, 152, 159, 160. | Wermann, Allegro in G minor, 62 |
| Wagner-Korby, "Sword Scene" and "Waldweben," 153 | " " "Three Organ Pieces, 79 |
| Wagner-Liszt, Spinning Song, . . . 66, 73 | Wesley, S. S., Prelude and Fugue, C minor, 29 |
| | " " "Thou Wilt Keep Him," . . . 17 |
| | West, Postlude in B-flat, 8 |
| | Westbrook, Theme and Variations in G, 66 |
| | Whiting, Geo. E., "The Tale of a Viking," 193 |
| | Whitney, Processional March, 107 |

INDEX.

| | PAGE. | | PAGE. |
|--|-------------|--|---------------|
| Wickede, "Herzensfrühling," . . . | 76, 89 | Wieniawski, Valse Capriccio, | 42 |
| Widor, Canzona, Serenade and Variations, | 80 | Wilbye, John, "Lady Oriana," | 190 |
| " " "Lia è morta," | 124 | William I., of Prussia, and Formes, . . | 87 |
| " " "Organ Symphony No. 1, . . . | 101 | Wilson, J. Hazard, "Lullaby," | 77 |
| " " " " "No. 2, . . . | 74, 122 | Wiske, C. Mortimer, "A Father's Lul- | |
| " " " " "No. 5, . . . | 127 | laby," | 92, 189 |
| " " " " "No. 7, . . . | 15, 34 | " " "Sailor's Song," | 188 |
| " " " " "No. 8, . . . | 113 | " " "The Kerry Dance" harmonized, | |
| Wieniawski, <i>Airs Russes</i> , | 16 | | 188, 189 |
| " " "Concerto No. 2, | 74 | Woodman, R. Huntington, <i>Organ Re-</i> | |
| " " "Fantasia on "Faust," . . . | 36 | citals, | 101, 112, 127 |
| " " "Legende, | 16, 60, 125 | Worcester, Music Festival, | 199 |
| " " "Mazurka, | 36, 76, 117 | Workingmen's School, Concert for, . . | 107 |
| " " "Polonaise, | 15, 42 | Wurmb, Miss Amalia, Concert of, . . | 103 |
| " " "Romanza, | 91 | Yankton, Choral Music in, | 199 |
| " " "Tarantelle, | 60 | Zarzycki, Mazurka, | 16 |
| | | Zehngraf, Suabian Folksong, | 90 |

CORRECTIONS.

Page 6: Mr. Van der Stucken's first concert. The composer of the Symphony was Haydn, not Bach.

Page 10: Mr. Rosenthal's concert. Remove the comma between "Melodies" and "Polonaises."

Page 16: Mr. Rosenthal's first recital. The Sonata, op. 39, was Weber's, not Beethoven's.

Page 19: The asterisk in the twenty-first line applies to the word "chosen," not "Vicar."

Page 30: The Hungarian Rhapsodies played at the concerts of A. L. King and Ovide Musin were by Liszt.

Page 77: Mrs. Dexter's Recital, "Qui la Voce" should be credited to Bellini.

Page 92: The Polonaise in E played at the concert of the Banks' Glee Club was Liszt's.

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WITH NUMEROUS CRITICISMS,

BY

H. E. KREHBIEL.

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